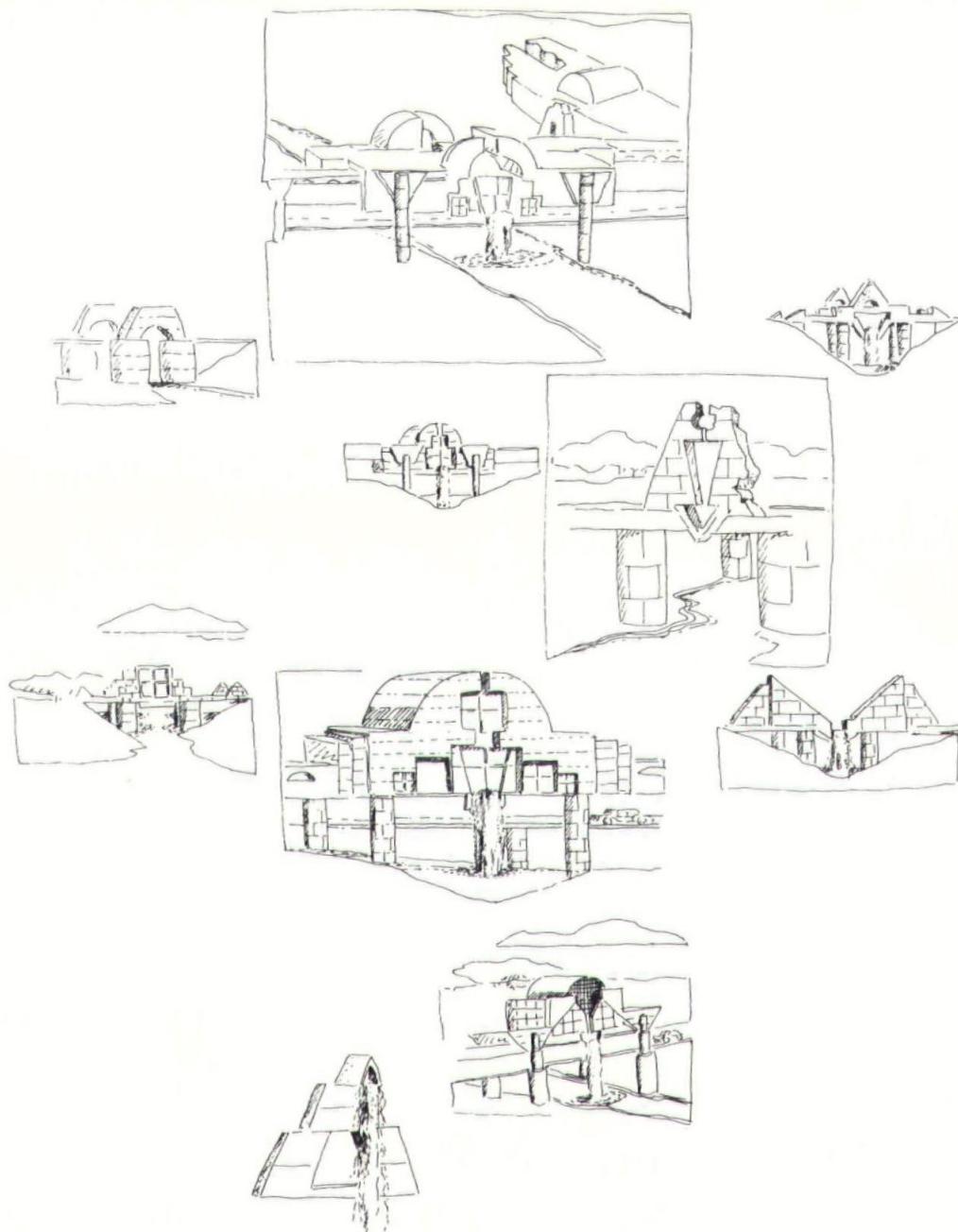


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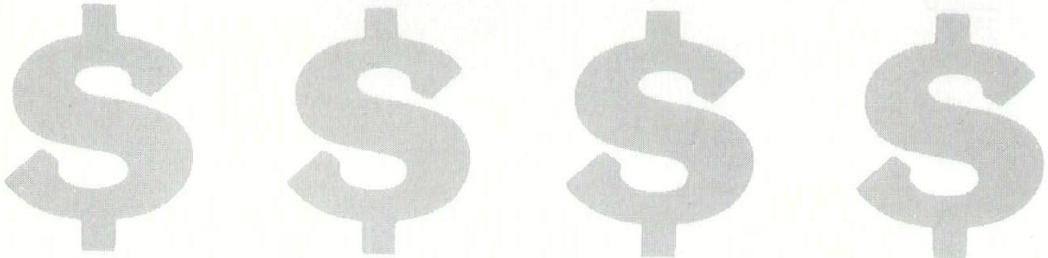
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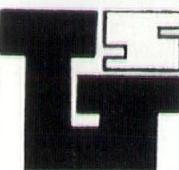
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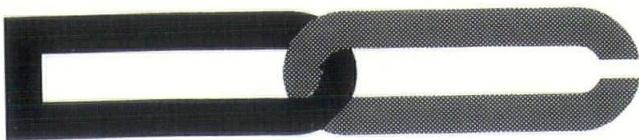
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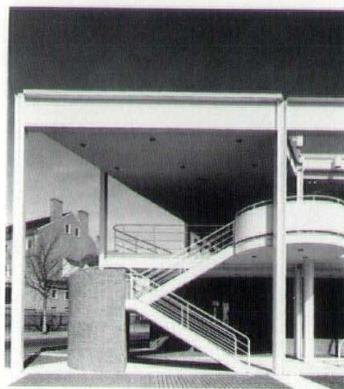
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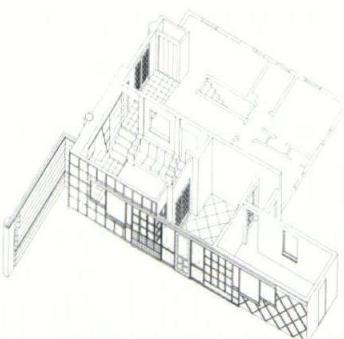
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outlook

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Third Quarter '78

Statewide construction activity continues ahead of last year's pace, but has levelled off from the burst of activity registered earlier this year. Nonresidential construction contracts closed the third quarter with a healthy 25 percent increase over 1977, while residential construction was 13 percent ahead of last year's rate. These figures indicate that construction activity in New Jersey is lagging slightly behind the national averages.

Once again, Atlantic and Mercer Counties registered the largest gains in construction activity, due to sizeable nonresidential construction contracts.

The brightest area of nonresidential construction in New Jersey continues to be office buildings, which registered a 123 percent increase over 1977. Construction of educational buildings, stores and shopping centers were above last year's pace; while construction of government and medical buildings, and manufacturing plants all declined.

Forecast

The construction recovery in New Jersey appears to be heading towards a slowdown over the next year. While construction indicators remain favorable for nonresidential

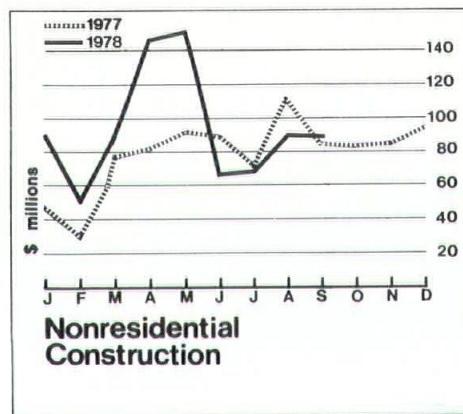
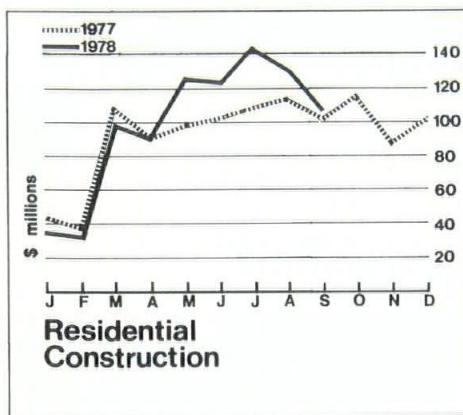
projects, the heated pace of residential construction is expected to finally level off in 1979.

Prospects for the year ahead will be largely dependent on how the national economy responds to the President's counter-inflationary policies, which are expected to show the growth rate in general. With continuing inflation, tight money, budgetary restraint, and reduced economic growth, a slowdown of construction activity seems inevitable.

According to the New Jersey Department of Labor & Industry, the volume of construction projects already started or planned in the state appears sufficient to ensure some further recovery of construction in the near future.

The best opportunities for future construction activity appear to be in the commercial and industrial building sectors, according to a recent analysis by the McGraw-Hill Information Systems Company. New offices and manufacturing buildings are considered the construction industry's "best bets" for 1979.

Data for new plans, now on the drawing boards in New Jersey, indicate that proposed manufacturing plants are significantly ahead of last year's rate. New plans for medical buildings, stores and shopping centers are also well ahead of the 1977 pace.



FOOTNOTES

- (1) Nonresidential buildings include commercial, manufacturing, educational, religious, administrative, recreational, and other buildings not designed for shelter.
- (2) Residential buildings include houses, apartments, motels, dormitories, and other buildings designed for shelter.
- (3) Statistics for selected counties shown are based on figures derived from standard metropolitan areas within the counties.
- (4) All statistics are based on monthly reports of contracts for future construction, prepared by F. W. Dodge Division of McGraw-Hill Information Systems Co.
- (5) Cumulative figures for "Year-to-Date Totals" reflect adjustments not distributed to the individual months.
- (6) Based on figures for projects actually bid and under construction in 1978, as compiled by Engineering News Record.
- (7) Based on figures for projects on the drawing board in 1978 but not yet out to bid, as compiled by Engineering News Record.

Statewide Construction Activity

	July '78	Aug. '78	Sept. '78	Year-to-date Totals (5) 1978	% Change 1977-78
Nonresidential (1)	\$ 66,781,000	\$ 90,798,000	\$ 90,670,000	\$ 832,711,000	Plus 25%
Residential (2)	142,596,000	132,335,000	108,335,000	920,027,000	Plus 13%
TOTAL BUILDING	209,377,000	223,133,000	199,005,000	1,752,738,000	Plus 19%

Statewide Nonresidential Construction

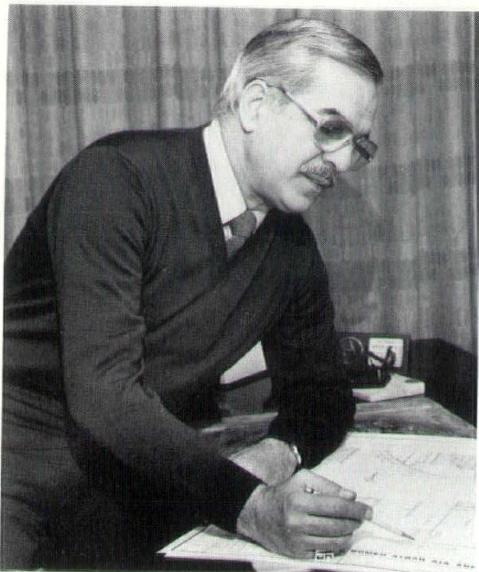
Jan.-Sept. 1978

	Bidding Volume (6)	% Change 1977-78	New Plans (7)	% Change 1977-78
Stores & Shopping Centers	\$42,802,000	Plus 10%	\$223,228,000	Plus 142%
Office Buildings	58,061,000	Plus 123%	347,150,000	Plus 30%
Medical Buildings	14,435,000	Minus 83%	207,768,000	Plus 142%
Educational Buildings	37,588,000	Plus 34%	149,851,000	Minus 14%
Government Buildings	32,555,000	Minus 9%	111,943,000	Plus 17%
Manufacturing Plants	7,045,000	Minus 19%	148,210,000	Plus 259%

Construction Activity by Counties (3)

County	Jan.-Sept. 1978	% Change 1977-78	Jan.-Sept. 1978	% Change 1977-78
ATLANTIC COUNTY			MIDDLESEX COUNTY	
Nonresidential	\$19,388,000	Plus 126%	Nonresidential	\$128,057,000
Residential	22,385,000	Plus 32%	Residential	66,336,000
TOTAL BUILDING	41,773,000	Plus 64%	TOTAL BUILDING	194,393,000
CUMBERLAND COUNTY			MONMOUTH COUNTY	
Nonresidential	14,503,000	Plus 76%	Nonresidential	33,864,000
Residential	12,932,000	Plus 31%	Residential	96,533,000
TOTAL BUILDING	27,435,000	Plus 51%	TOTAL BUILDING	130,397,000
HUDSON COUNTY			PASSAIC COUNTY	
Nonresidential	26,522,000	Minus 31%	Nonresidential	31,784,000
Residential	28,823,000	Minus 22%	Residential	32,706,000
TOTAL BUILDING	55,345,000	Minus 27%	TOTAL BUILDING	64,490,000
MERCER COUNTY				
Nonresidential	72,856,000	Plus 189%		
Residential	37,175,000	Plus 37%		
TOTAL BUILDING	110,031,000	Plus 110%		

president's profile



ROMEO AYBAR, AIA

In the unlikely event that someone out there does not know Romeo Aybar let it be known that the new president of the New Jersey Society of Architects is forceful, direct, knows his mind, does not shrink from decisions, is an award-winning designer and has zeroed in on education as the keystone of his administration.

As someone once said, "Physician, heal thyself!" so does Aybar, in essence, declare: "Architect, know thyself!"

Although Aybar is the most convivial of men when time and occasion are right, he is strictly business where the profession is concerned. He strongly believes in the letter of the law, and in this case it is the NJSA Constitutional mandate for the advancement of architectural education, training and practice.

Accordingly, the new president told the annual meeting of the Society in Atlantic City that 1979 was to be known as "The Year of Education." If the membership cooperates in striving for Aybar's goals, the Society "will have fulfilled the last, but not the least of its objectives: "...to make the profession of ever-increasing service to society."

Aybar said he would endeavor to obtain legislation to establish curricula for the early education of children and for their involvement in their man-built environment.

His administration will also "pursue, extend and emphasize" the continuing education of working architects through lectures, seminars and workshops in order to advance the standards of architectural practice in the state.

Finally, Aybar said, "As State Coordinator I started this year (1978) the implementation of the nationwide Intern-Architect Development Program which will run in full force in 1979 for the improvement of the training of graduates seeking registration to practice architecture in the state."

Aybar, whose personality is forthright, can be expected to exercise the full weight of command and decision on the side of those virtues needed to boost his administration. He has a finely-honed sense of public relations, and if some of his points do not get across it will not be for want of trying or for lack of communication.

A native Argentine who was born into the metric system and is happy to be getting back to it, Aybar this year cele-

brates his first quarter-century as a practicing architect. The 49-year-old youngster came to the United States in 1960 from Buenos Aires, where he had been a partner in an architectural firm from the moment of his graduation six years before. Once here he began to climb the ladder with a fair amount of alacrity, and a mere nine months later opened his own office in Ridgefield. Along the way he acquired registration in five other states, and as a professional planner in New Jersey.

The committees he has served on and the offices he has held, appointments that have come his way and various other honors showered upon him, fill two single-spaced typewritten pages in his official biography — and he is probably working on the third. He has been active, of course, on nearly every level of the state society and the Architects League of Northern New Jersey. He has been a member of committees of the American Institute of Architects, notably the task force on metric conversion. He was vice president of the Architects Community Design Center and a member of the state society of professional planners and of architectural historians.

Romeo (friends and members never call him Aybar) is something of an expert on the design of municipal buildings. Among his completed ones are the Mahwah Police Headquarters and Emergency Control Center, the Ridgefield Community Center and Police Headquarters and a gymnasium for the Moonachie Board of Education.

Works in progress are the Bergen County Jail Annex in Hackensack, Community Service Building and County Museum in Paramus, Cliffside Park municipal complex and the police headquarters in Oakland and Ramsey.

Awards? Most assuredly: two for design excellence from the State society and two from the Architects League for contributions to the profession and for accomplishments and distinguished service.

Elsewhere, Romeo is a senior pilot with the Civil Air Patrol, a police reservist in Cliffside Park and Ridgefield, a lecturer on architecture (in a thick Latinized English his friends hope he will not improve), and he is, naturally, in one Who's Who and in the Dictionary of International Biography.

How do you say "Right on!" in Spanish?

convention report



THE GILCHRIST FAMILY

The Boardwalk Regency Hotel in Atlantic City in November was the site of one of the largest gatherings of architects and other professionals in New Jersey to date. The annual convention of the N.J. Society of Architects traditionally attracts a large number of manufacturers of products, equipment and services used by the architectural profession in designing buildings of all sizes and types in all areas of the state and beyond.

Since the convention is primarily a learning experience for architects, workshops are developed which are attuned to key issues and to encourage creative thinking.

The following is a synopsis of several of the Workshops, Awards presentations and elections.

Urban Involvement

Faculty and students from the New Jersey School of Architecture at NJIT discussed their involvement in Urban Rehabilitation and Restoration projects, focusing on the redesign of an old townhouse located in Newark's Ironbound Section.

Dominic Picinich and Vesna Juresko, both fifth-year students, said the rehabilitation project took four years to complete but is now home to 12 students.

The house, they said, started as a design assignment for 22 students and ended up with all of the students contributing time and labor to make it a reality.

The project involved gutting most of the interior, installing solar roof panels, removing old exterior shingles, repairing and repainting the original boards as well as upgrading the utility and plumbing lines.

Picinich said the house cost almost \$60,000.00 by the time it was finished including material and student labor one summer. The house was donated to the school by Daniel Peterson, a member of the board of trustees.

"It is very helpful to know how a building is constructed (from actual work), which you never realize when you just design a building," added Picinich.

The pair said the house, which features a front entrance atrium, will probably continue to serve as a lab for architecture students. They added the students also are hopeful of getting involved in the nearby community as part of the rehabilitation process.

Community involvement was also stressed by Fred Travisano, a faculty member at the architectural school and former director of development in Trenton.

Travisano said his office consulted with residents and made them part of the planning process when designing new parklands along the Delaware and Raritan Canal, a



THE AYBAR FAMILY

new residential neighborhood in north Trenton, and a community pool in south Trenton at Cooper Field.

The residential input, he said included selecting the colors for the pool bathhouse, removing plexiglass panels used to create a mall at the Trenton Commons because merchants said they didn't match their "colonial stores" and letting customers in the Hamilton Avenue commercial center continue to park on the sidewalks.

Designing Socially Significant Architectural Space

Dr. Suzanne Keller, Hon. AIA and Dr. Robert Gutman, Hon. AIA spoke about the significance of spaces, particularly as they work and function for their occupants. Each is a professor at Princeton University's School of Architecture and Urban Planning (Dr. Keller in Sociology and Dr. Gutman in Architecture and Urban Planning). Their approaches toward the topic varied according to their disciplines but converged at a mutual conclusion: To be socially significant, a space must be properly programmed.

Dr. Gutman, using slides to reinforce his points, discussed Kahn's Richardson Research Building at the University of Pennsylvania. As Kahn's first major building, it served to launch his career and thus satisfied his "Architect Values." Unfortunately, as Dr. Gutman illustrated, the "User Values" were not satisfied: The building became extremely costly to maintain, the cost of improvements added subsequent to its completion — equalled that of its initial construction cost and many faculty members found work at other institutions rather than work in the building. As a result, the University refused to give Kahn any further work. Specific functional problems which arose included fragmentation of space, lack of privacy, severe solar glare, lack of storage space, dust control and mechanical equipment noises.

As Dr. Gutman concluded, the basic problem which caused these dissatisfactions stemmed from a poorly developed architectural program: user values were never related to architect values. Hence, while the Richardson Building has been judged by many to be architecturally significant, it is not socially significant.

Dr. Keller felt that a similar conflict of values exists between many architects and the users of buildings they design. Instead of physical conflicts, however, she felt that they are primarily sociological: "Architects precast life before attempting to forecast it." As examples of this conflict, Dr. Keller cited the frequent inadequacy of architects to communicate with users in any media other than those visual; the frequent tendency of Architects to attach more importance to the physical characteristics of a space than

to what social function occurs in that space and the frequent tendency of architects to view themselves as "yardsticks" of social values while developing their architectural concepts.

As Dr. Keller concluded, Architects and Sociologists should collaborate as early as possible during a project's programming phase so that a dialog among the two disciplines and the user is created and the project has a chance to be socially significant.

Architect-Educator

Robert L. Geddes, FAIA, spoke about his dual role as Dean of the Princeton University School of Architecture and Urban Planning and as a Principal in the Architecture firm of Geddes, Brecher, Qualls, Cunningham. Mr. Geddes describes his workshop: "A friendly sociologist once asked me whether I had any difficulty in crossing Nassau Street, because I teach architecture on the south side of the street, and practice architecture on the north side of the street. This apparently creates a problem for the American Institute of Architects, whose current President is quoted in the national students' magazine "Crit": "Architecture is not an academic pursuit. It is a professional pursuit. There is a very definite line between the two of them". In what sense is his statement true or false? That question was the unspoken agenda of the Saturday morning Workshop.

"My talk had two parts, and the challenge for me — and for the audience — was to see how, or if, the second part corresponded to the first part.

"Initially, I presented arguments against some of the simple slogans that are used by architects and others to explain the design of buildings. We examined single viewpoints, like "architecture is space", and double viewpoints, like "form follows function, and triple viewpoints, like "firmness, commodity and delight". We even looked at zero viewpoints, like "Architecture about architecture". In the end, I suggested that the complexity of life — and of architecture — could not be represented by such simple viewpoints. Then, emboldened by the challenge of the Workshop, I let everyone in on the truth there are eight possibilities and all of them are part of the architect's task in one way or another. Architects in different times have given more emphasis to one aspect or another, in different social and cultural situations, for different sites and programs. But, ultimately, to explain and understand architecture, architects must work with all of these possibilities.

"To learn how the Workshop responded to this gospel, I polled all those present, seeking to learn how New Jersey architects work with the eight possibilities. Each Ar-

chitect answered the question, "Do you in your actual working practice do this---, always or almost always? Sometimes, from time to time? or seldom, almost never?" With the help of tellers, we totalled the responses. The results are extremely interesting, but this is the subject of another article.

"Then we crossed the street. The second part of the Workshop dealt with my work as a design partner of Geddes, Brecher, Qualls, Cunningham, north side of Nassau Street. I presented an array of six projects in the Princeton office, some now underway, some completed, some large, some small, some of the eight possibilities. There is no way of my knowing whether anyone present believed a word of it."

"The eight 'possibilities' discussed were: Microclimate, Interaction, Embodiment of Institution, Social Involvement, Moral Involvement, Expression of Emotion, Association with another Reality and Association with an Ideal.

Student Gazebo Design

Students from Princeton and the N.J. School of Architecture at NJIT were asked to participate in a sketch problem of designing a gazebo for the Newark Museum's garden. Judges for the event were architects Adolph Scrimenti, FAIA, Leo Mahony, AIA and Fern Thurlow, curator of painting and sculpture at the Museum.

After a two and one half hour judging of the thirty-five submissions, Caroline Hancock of Princeton and Leonard Townsend & Jean Dudash, of NJSOA were awarded certificates of design excellence.

Gazebo Photo Contest

Architects were asked to submit photographs of gazebos for display and judgement. The winners were as follows: 1st Prize — Peter James, 2nd Prize — Olaf Stechow, AIA, 3rd Prize — Gregory T. Waugh, and Honorable Mention — Douglas Johnson, AIA.

Elections

Romeo Aybar, AIA, of Ridgefield, was elected president of the New Jersey Society of Architects for the 1979 term. He succeeds J. Robert Gilchrist, AIA, of Leonia.

Also elected were: President-elect, Leo Mahony, AIA, of Princeton, who will succeed Aybar in 1980; vice presidents, Paul J. De Massi, AIA, Lyndhurst, and Herman H. Bouman, AIA, Trenton; secretary, Edmund H. Gaunt, Jr., AIA, Red Bank, and treasurer, Tylman R. Moon, AIA, Flemington.

NOTE: ANJ wishes to thank Ms. Kathleen Woodruff of The Star-Ledger for her coverage of the Urban Involvement Workshop.

viewpoints

In Retrospect

During my three years as Chairman of the Awards Program, I have felt that the two categories for submission should be revised.

Submission of single family residences have dominated both Preliminary and Completed categories and, in the future, should be separated from other projects. I also have very strong feelings that Preliminary Projects should not receive Awards of equal value with those of Completed Projects. Many of the preliminary projects, some of which are excellent drawings, are only that, and are never the same design when constructed. Many are never constructed. To simply put several studies of a project on one panel to be submitted for judging, makes a mockery of the Awards Program. Architecture is the "built" environment, not a dream of what it should be.

Therefore, I recommend that Awards for completed projects be given Gold Ribbons. Preliminary Projects should not be weighted the same and should be given a Blue Ribbon Award.

The selection of a jury of out-of-state architects has been a hard task in light of their being required to participate at the "awards critique." It is extremely difficult to select a jury of three architects who are well versed in the methods of critique and also are equally good orators, without that jury member being an academician. I'm sure there are architects out there who would qualify, but getting three every year has been an arduous task.

I like the idea of an awards critique and would like to expand it a bit further. First, the jury should judge the submissions a week before the critique. They should select as many projects as they feel warrant direct presentation by the submitting Architect. This presentation should take place the morning before the critique. It could be an open workshop, if desired, or just the submitting Architects and the jury, with each Architect allowed not more than five minutes for his presentation. After selection of awards by the jury we would have the Winning Architects there for the critique.

During the past three years, I have found that many architects pay no attention to the rules and regulations. Some wanted to resubmit the same project in the same category; some wanted to submit more than one board per project; some only submitted one picture per panel. The rules should be rigidly enforced.

The use of 40" x 40" boards has been very successful and the exhibit should continue this way. It is superior to the credit card fold-outs that were used in the past.

I have enjoyed the inner sanctum of the jury deliberations and being privy to architectural discussions at the highest level. Unfortunately, the private deliberations proved more interesting than most of the critique.

I leave to my successor a legacy of continuing the high performance of presentations...and the problems of jury selection.

Burton Berger, AIA
1978 Chairman, Awards Committee

Jury as Janus

Formal recognition of superior architectural design by an awards jury is deeply rooted in architectural education and a practice which continues to command broad support and interest among professional organizations and the press. Notwithstanding such tradition, it seems to me that a great deal of misunderstanding currently exists among architectural professionals and the public regarding such awards programs, their significance and what should be learned from them.

While the presentation and judgment format appears little changed from the beginning of formal architectural education, the jury assembled to judge the current work of the profession has a task far more difficult than their Beaux Arts predecessors. The former, sharing common values with their peers of what was right and wrong with a design solution and its manner of presentation, had only to select the most accomplished examples from those under consideration. The dilemma for contemporary juries and those confronting their awards decisions is that the awarded projects are frequently perceived as new "correct" style models...officially endorsed architecture, if you will. An architect who does not recognize the award winning forms among those of his training and current practice surely must feel threatened. Is what I learned and what I have been doing all wrong now? Is this the image we (always the search for common values) architects want? Did anyone on the jury ever meet a payroll or bring in a building under budget?

You and I heard it all in Atlantic City. What a good job this jury must have done to cut so close to the bone of a profession swept up in the enormous changes in taste and values in our time. To deny familiar models when they are so desperately needed...to reward process when only product can be comfortably absorbed...no Beaux Arts jury this!

The irony of the piece is that as I write these words, Philip Johnson stares up at me from the cover of this week's TIME Magazine, an issue with a major article on new work and new directions in architectural design. This work, which many architects convened in Atlantic City perceived to be only the narrow focus of a badly balanced academic jury, appears to be dotting the landscape with increasing frequency and in increasing scale. Real buildings, built by real clients, and being enjoyed enormously by real people...I believe I just saw Philip wink...

Richard Bottelli, AIA
Past President, New Jersey
Society of Architects

"The Whim and The Woo"

In a highly competitive design profession, recognition of an architect's creative ability is an important aspect of business development. Therefore, a statewide architectural awards program takes on special significance to participating architects.

An awards program is also an important way not only to recognize the talents of individual architects, but to promote the value of the profession to the client, the community, and the general public. Realizing this, I was quite disappointed with the work of the awards jury at the recent convention.

Without challenging the merit of those projects selected by the jury for awards or honorable mention, I felt that the jury, though not intentionally, showed an unwillingness to recognize or deal with the realities of the practice of architecture, but chose rather to dwell in the hypothetical and theoretical world of design which is found in the sanctuary of the architectural classroom. A look at the background of the members of the jury, a dean of a New York school of architecture, an editor of an architectural publication, and a sculptor-instructor, all people on the periphery of architectural practice, made predictable that of the ten projects selected by the jury, six were the work of well published architects who are working at the Princeton University School of Architecture. Generally speaking, the practice of architecture of these architects is on an independent and highly selective level.

Of the ten projects selected, eight were submitted as proposed projects, but many could be labeled as only being feasibility studies or "paper architecture."

For those architects who deal with the responsibilities and realities of full-time architectural practice, the limited recognition given by the jury to those significant and meaningful projects being exhibited, was evidence of the jury's imbalance and its failure to evaluate fairly the design abilities of these architects.

At the awards critique, the jury clearly demonstrated that their view of what is exemplary in architecture lacked a realistic understanding of professional practice. At a time when the role and value of the architect is questioned by our society, when often the architect is forced to deal with an unjustified image as being impractical and irresponsible, jury idolatry of what was termed the "whim and the woo" of architecture, does not serve to promote the best interests, talents, or value of the profession.

I suggest that in the future, we select a jury where the idealism of educators can be tempered by practical experience of practicing architects who understand the working realities of our profession, and that can recognize the creative talents of those architects who achieve outstanding designs while working within practical limitations.

Edward N. Rothe, AIA
Chairman, Editorial Board
Architecture New Jersey

Introduction

Architectural Exhibit and Awards Program

At the annual N.J. Society of Architecture Convention, New Jersey architects exhibit panels illustrating either



proposed or completed projects which represent their finest and most significant work.

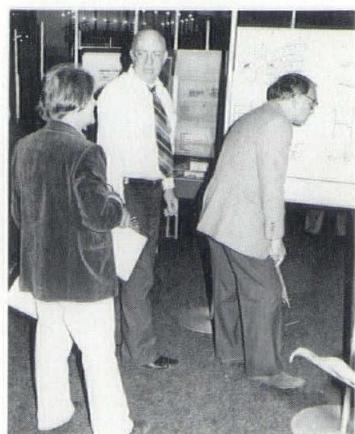
This year nearly 50 architectural offices participated, exhibiting a total of 71 projects. Of these, 40 were proposed projects and 31 were completed projects.

Project types exhibited included private residences, multi-family housing developments, a day school for the multiple-handicapped, corporate and commercial offices, educational, medical, and criminal justice facilities. Many of the projects were located outside of the New York-New Jersey area. A residence near Cairo, Egypt, a cultural center for Fargo, North Dakota and Moorehead, Minnesota, and a hospital addition in Providence, Rhode Island among others.

The Architectural Awards Program, a selection by jury of projects judged to be exemplary and deserving of special recognition, is the highlight of the exhibition.

The awards jury was composed of architect James Stewart Polshek, FAIA of New York City, Dean of Columbia University School of Architecture; Walter F. Wagner, Jr., AIA, New York City, Editor-in-Chief of the *Architectural Record*; and Constantino Nivola, a sculptor of East Hampton, New York and Dartmouth College, New Hampshire.

The ten projects which follow were selected by the jury to receive awards. Four projects were judged to be deserving of honor awards. The remaining projects were selected for Honorable Mention.



award

Dock Street Theaters and Shops

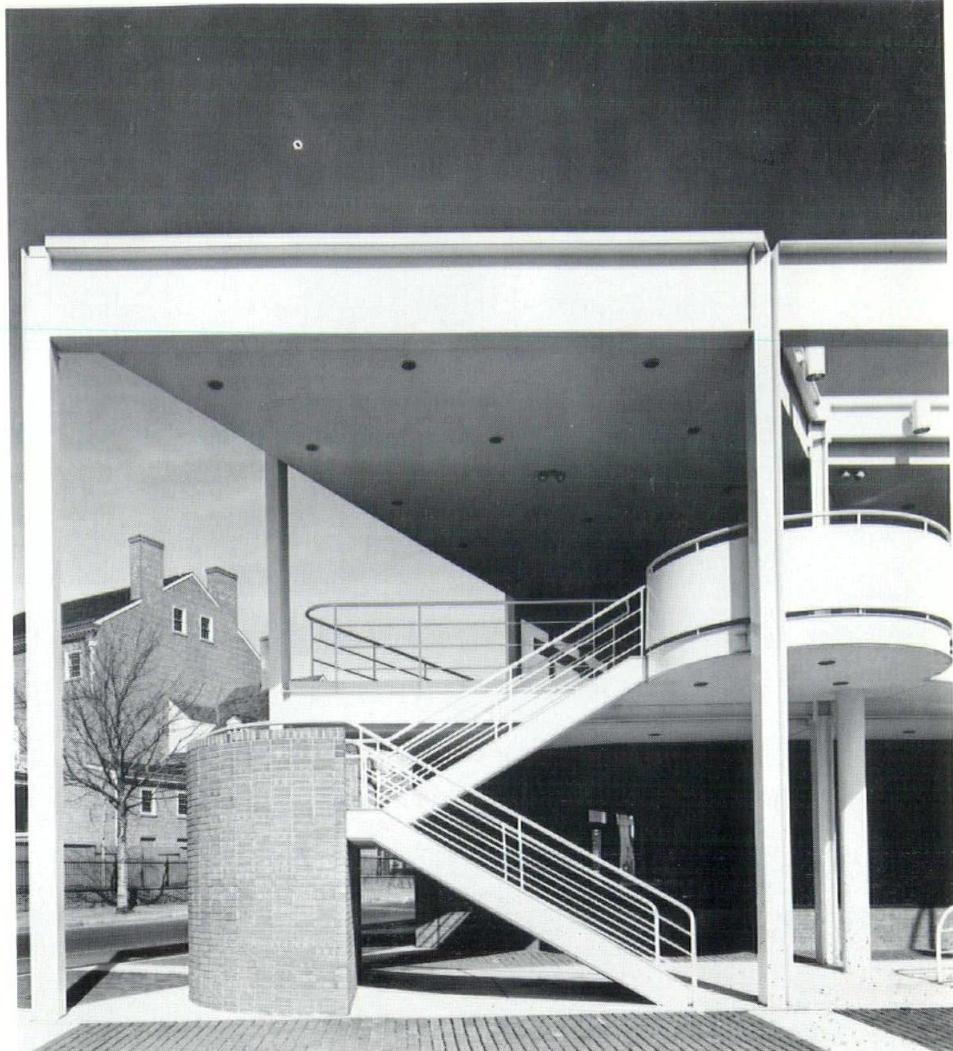
Society Hill
Philadelphia, Pa.

Architects:

Geddes Brecher
Qualls Cunningham
Princeton, N.J.

Owner:

Posel Enterprises
Jenkintown, Pa.



©1978 Mark Cohn

The Dock Street Project consists of three theatres, retail shops and other rental space, situated on Dock Street, a historic diagonal in the gridiron of Philadelphia's Society Hill district.

The Ritz 3 Theatres and shops frame both sides of Dock Street and serve as a connection between Strickland's neo-classical Exchange building and Pei's modern apartment towers. The materials, colors and scale are harmonious with the district: white painted steel framing, brick and stucco. The white steel frame is employed as a refer-

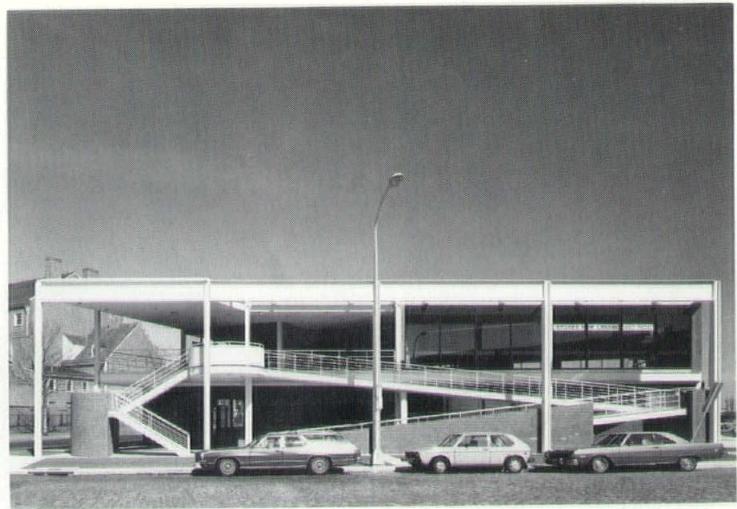
ence to the surrounding neo-classical & Georgian buildings, and also as a link in scale with the adjacent Mather building. Brick is used both for walls and paving. This further integrates the new shops and theatres into the existing traditional context.

The half-circle lobby of the Ritz Theatres and the ramp facade of the shops are lively elements in the city fabric.

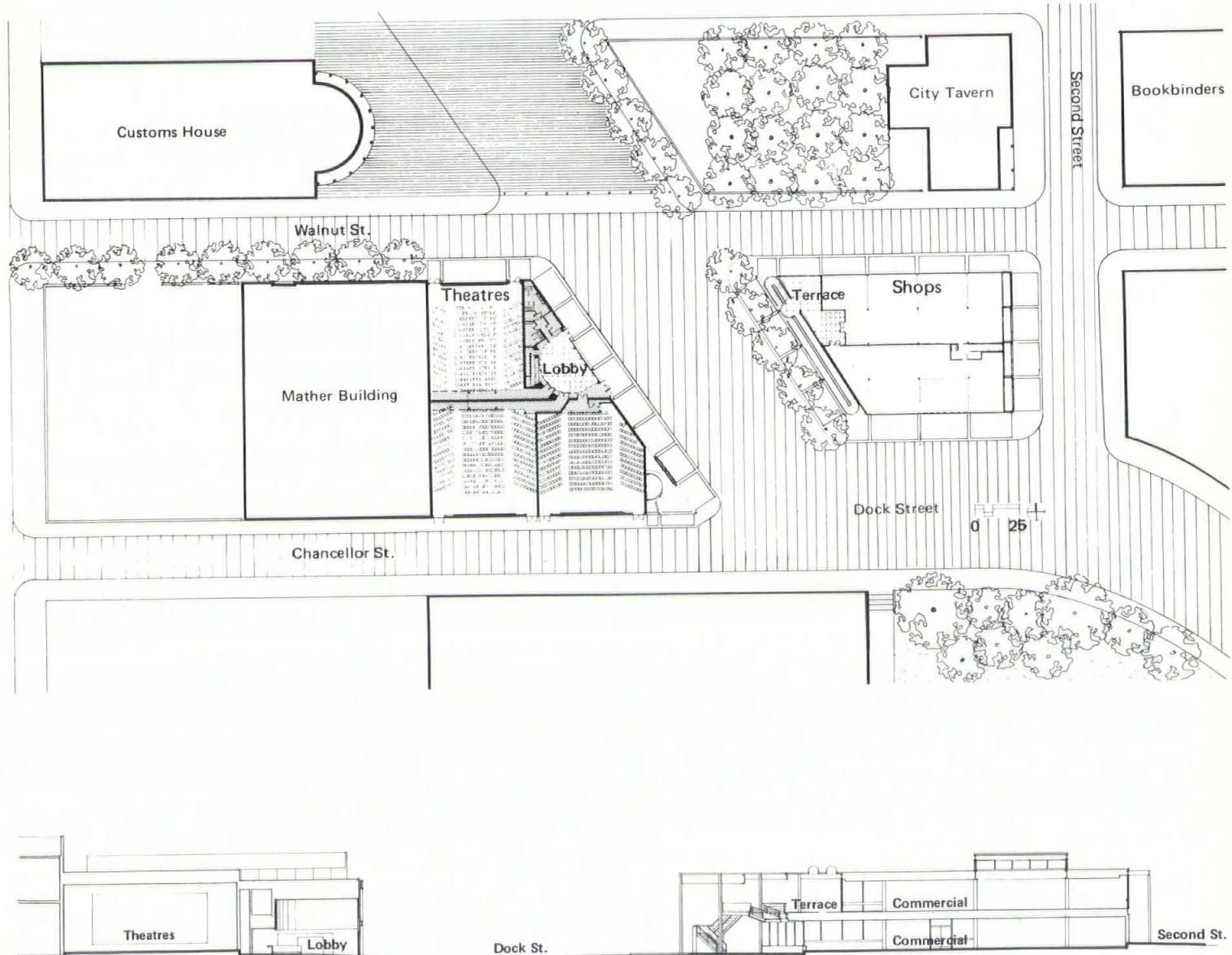
The total design is an urban infill that provides both urban activities and an urban street architecture.



©1978 Mark Cohn



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award

Butler Hospital Addition

Providence, R.I.

Architect:

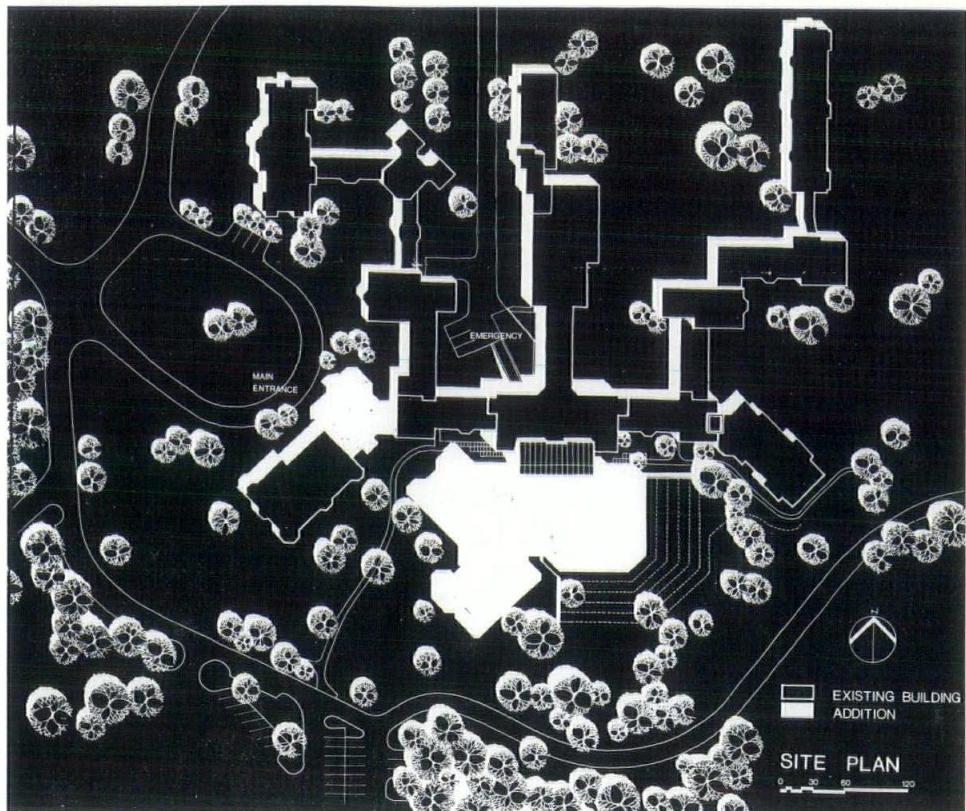
The Hillier Group
Princeton, N.J.

Owner:

Butler Hospital
Providence, R.I.

Photographer:

John Brefach
Paramus, N.J.



Jury Comments:

"...a wonderful addition to a landmark building. The detailing of the new addition is quite handsome. By the use of similar materials and detailing, the Architect made a strong effort to make the new large building relate to the older building."

Existing conditions affecting this project were a park setting designed by Robert Olmstead; a 134-year old Gothic Revival mental hospital; and 108 mental patients requiring a minimal amount of disturbance during construction.

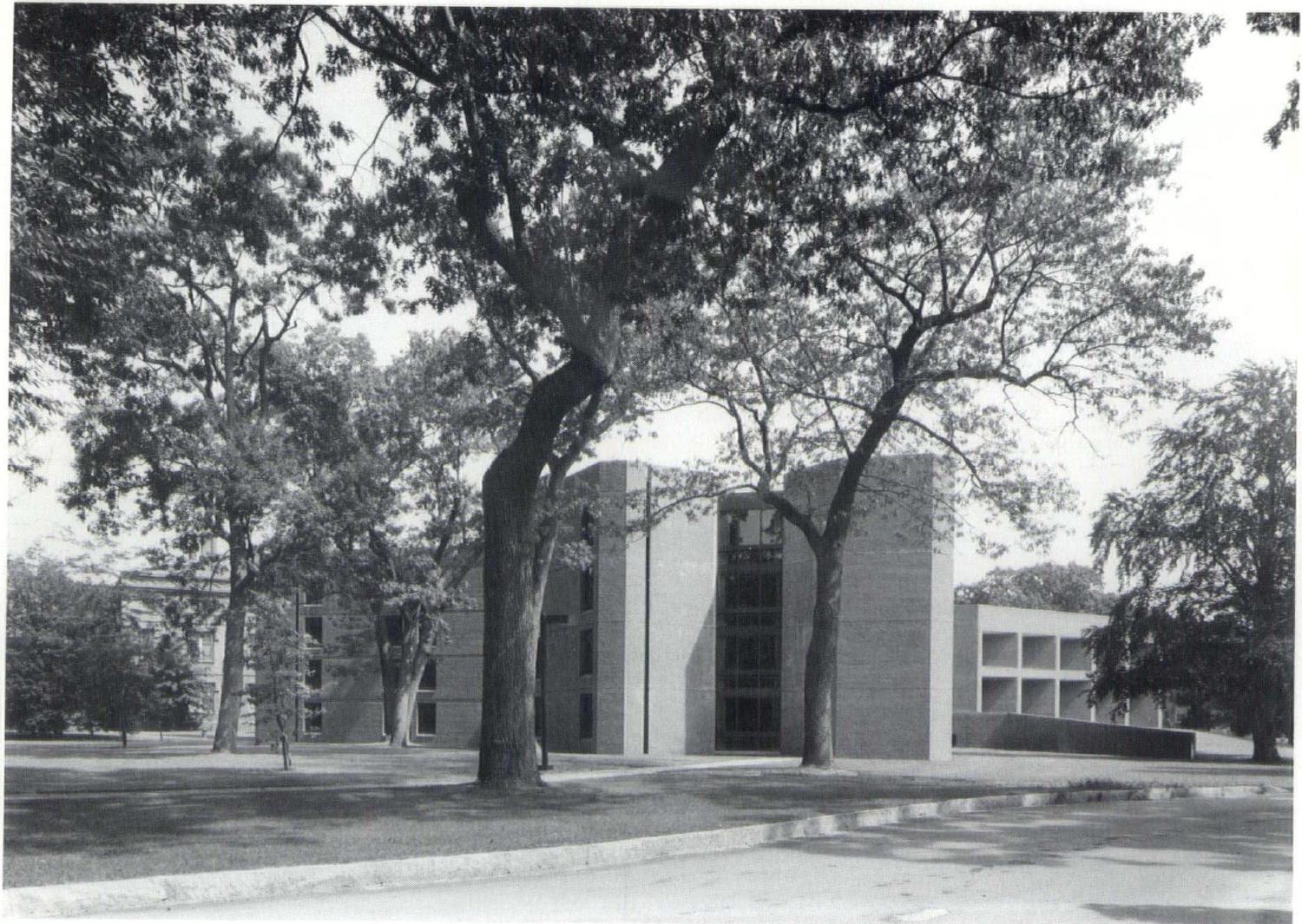
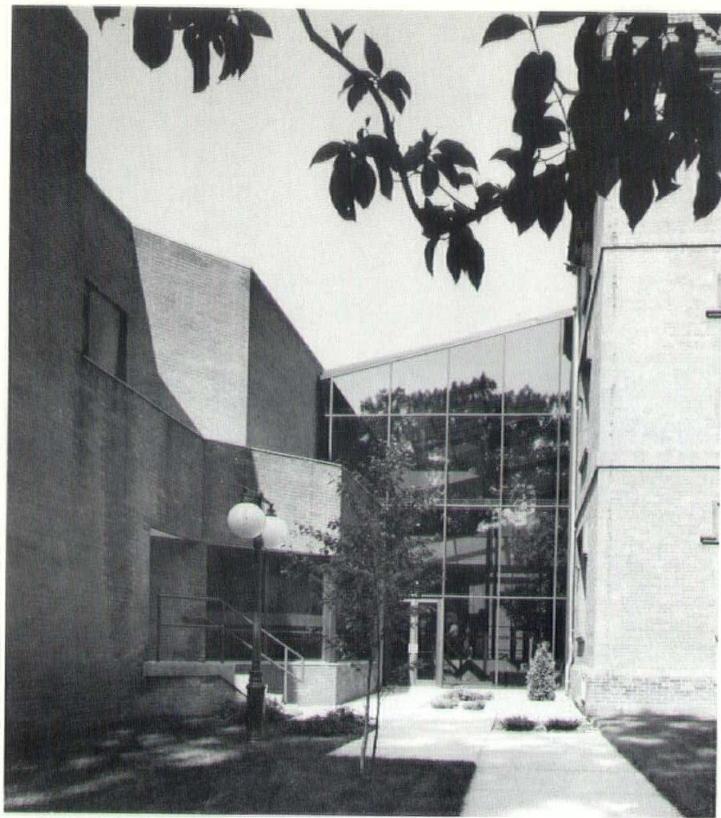
Patient rooms and dining facilities were put into a new fire-safe wing.

A new entry between administration and entering patient services had to be built and is actually more convenient as a "front door" to the hospital. An extension of an existing porch, the new lobby is terminated by a gazebo for waiting families.

A glass enclosed garden serves as a "shock absorber" connection between the old and new wings. This circulation hub connects six different levels and the fireproof new patient wing with the older wood frame building.

Patient rooms surround the irregularly shaped dayroom offering a variety of activity spaces, all with views to the outside and from the nurses station.

The existing building has been restored, renovated, and, from an energy standpoint, retrofitted.



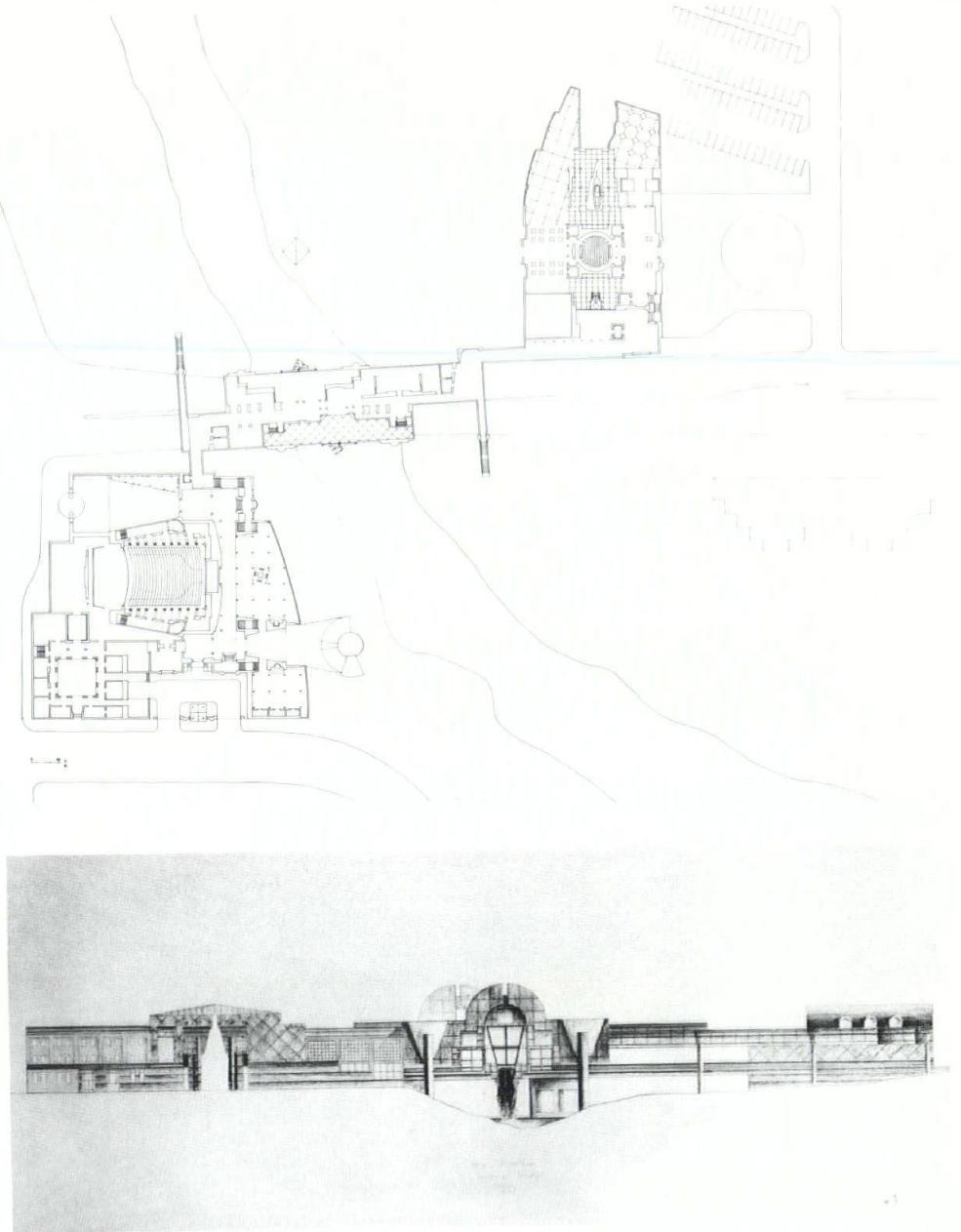
award

Fargo-Moorhead Cultural Center

Fargo, N.D.
Moorhead, Minn.

Architect:
Michael Graves, AIA
Princeton, N.J.

Owner:
**Fargo-Moorhead
Heritage and Cultural
Bridge Task Force**



Jury Comments:

"The building itself has obvious sculptural elements which might be thought of as a work of art. First, it is a celebration of art; secondly, a symbolism that is inherent in the fact that it is a bridge and also, it is intriguing in that it links two states as well as being a link between the history building and the music building with art as the bridge."

Fargo and Moorhead are twin cities in the adjacent states of North Dakota and Minnesota, separated by the Red River of the North. In conjunction with the replacement of a vehicular bridge, a cultural center is planned which would physically and symbolically link the two communities. An art museum spans the bridge and connects a concert hall and public radio and television stations on one side with a history museum on the other.

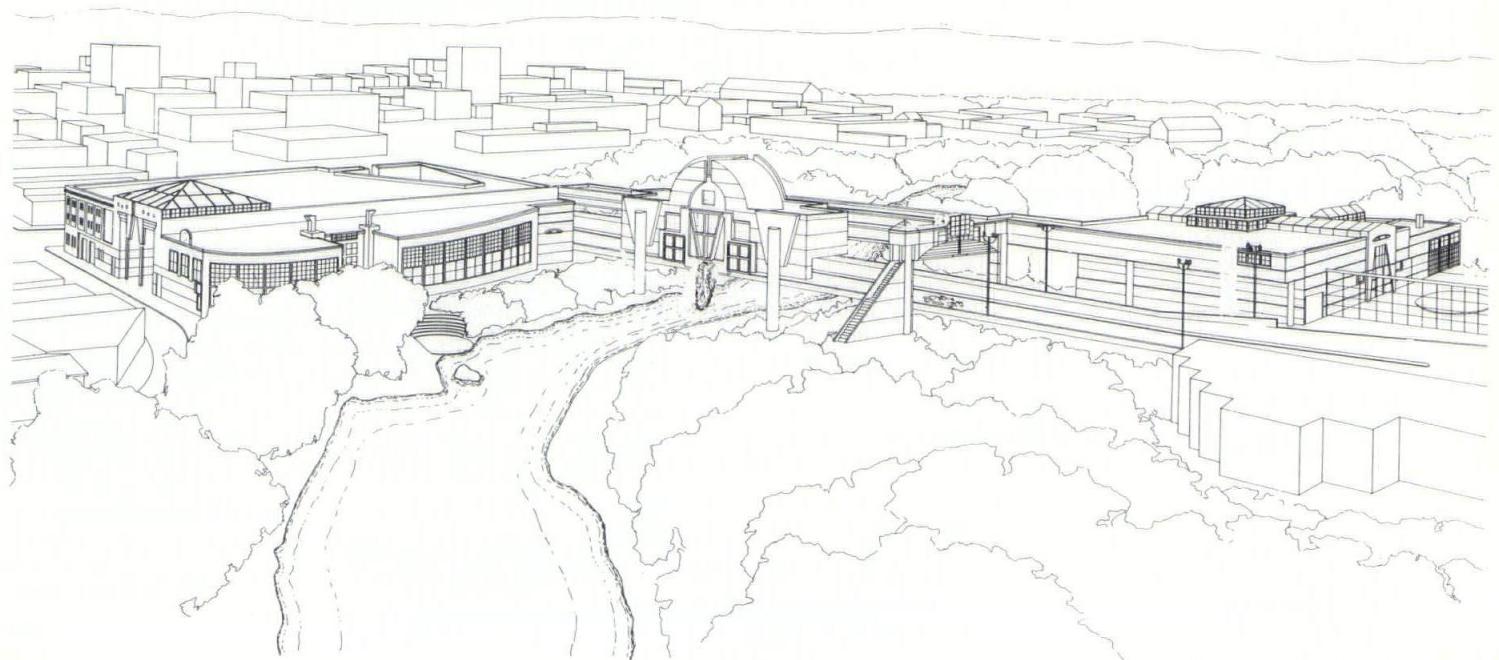
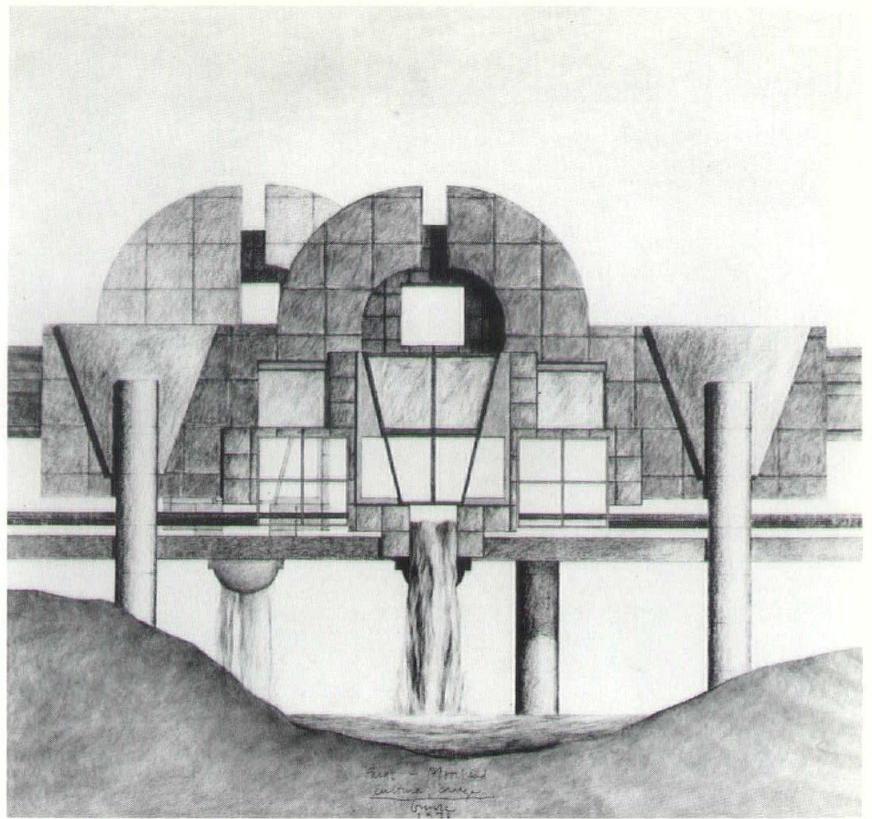
The concert hall and radio and television station complex incorporates the Case Building, an existing three-story structure, and uses its key position on the site as a significant element in the composition. This building, which is to be remodelled, will accommodate radio and television and provide support spaces for the concert hall.

The building's greenhouse-like enclosure on the river side and the picturesque quality of its configuration reinforce the connection to the outside and attempt to draw a par-

allel between the artifacts exhibited and their derivation from the land.

The art museum is located on the north side of the bridge above the pedestrian and vehicular roadways. The public corridor through the building is developed as a linear gallery. On the south side of the bridge, a large outdoor porch overlooks the river and the amphitheater outside the concert hall.

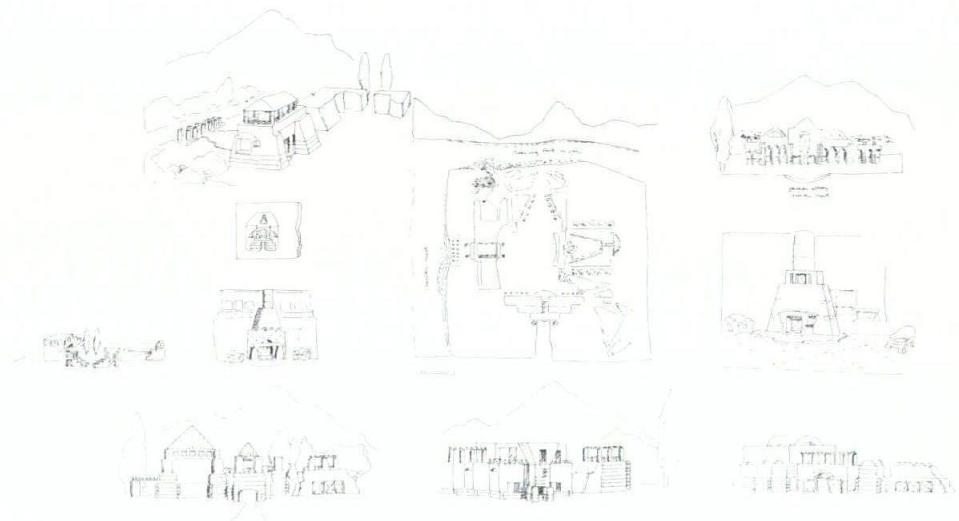
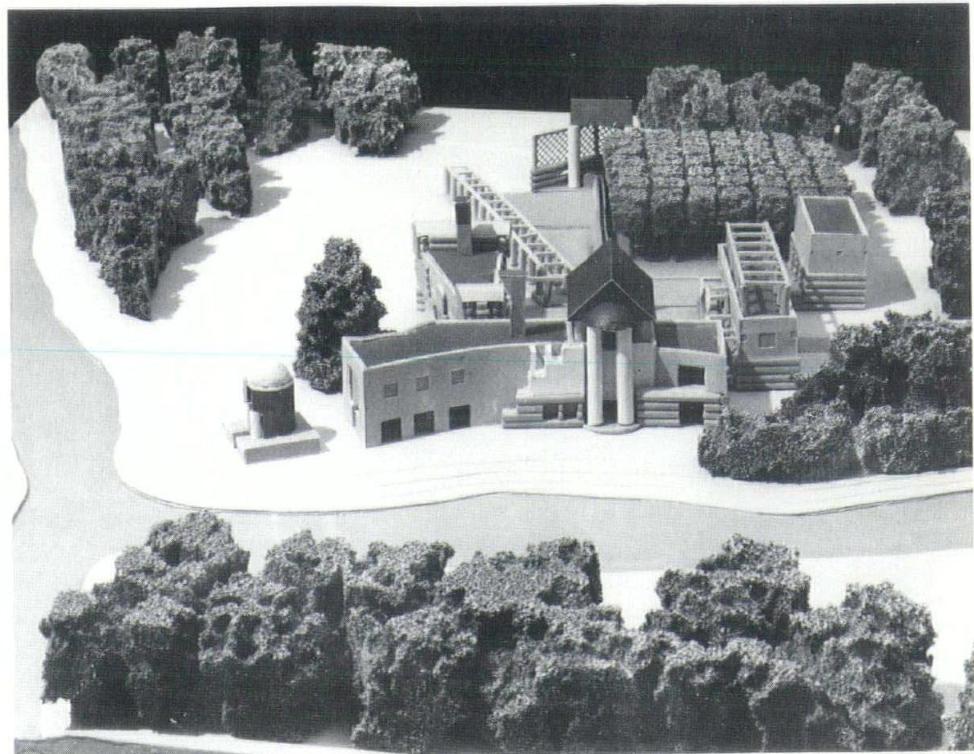
In its facades, the bridge employs enlarged symbolic elements of architecture such as keystones, which have been made void as windows, bringing together the two cities by providing a focus on the river and establishing it as center. The voided keystone is also seen as a scupper which collects the sky and replenishes the river below through a waterfall which issues from its base. The water is pumped from the river by a windmill which is part of the history museum and reflects the agrarian base of the communities. In this way, the individual elements of the composition are seen as parts of a larger narrative.



award

House in Aspen Colorado

Architect:
Michael Graves, AIA
Princeton, N.J.



Jury Comments:

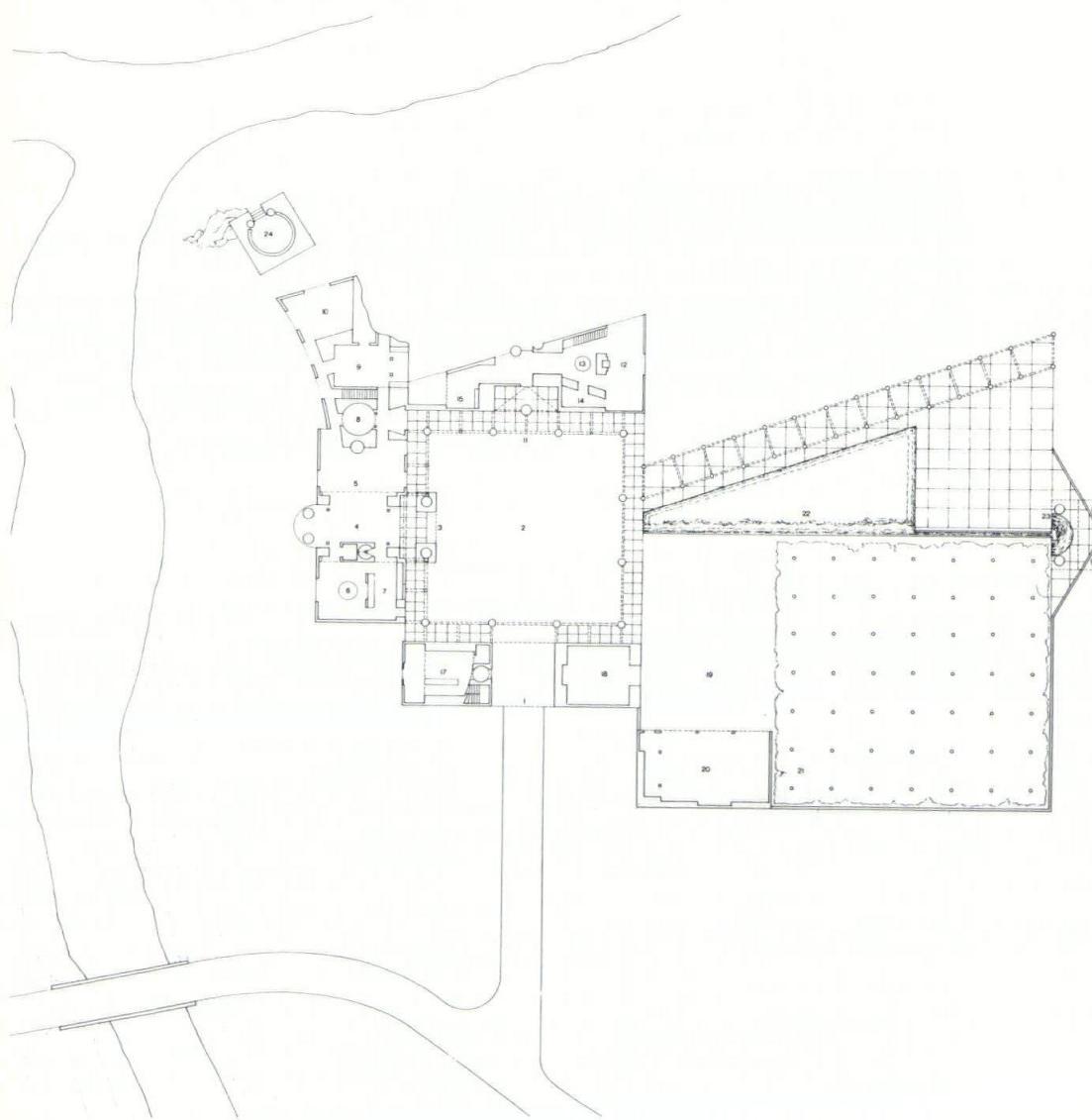
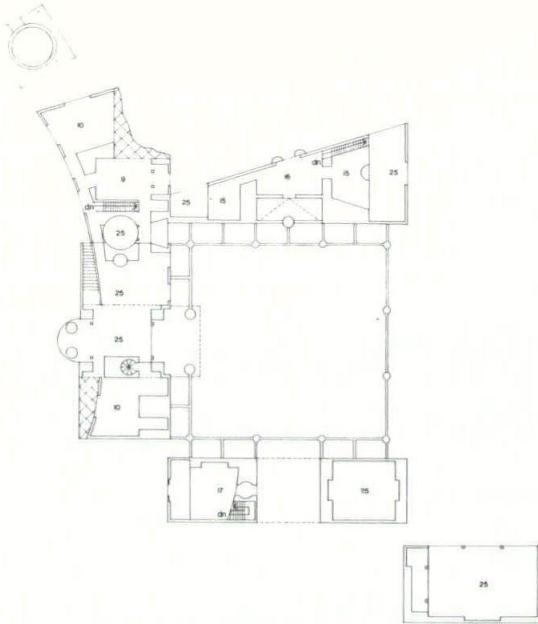
"...it is utmost simplicity...a house full of marvelous spaces and enjoyable to be in."

This large vacation house is to be used by one family with frequent guests. Because the house will not be occupied year-round, it is also necessary to provide quarters for full-time staff.

The site is located at the confluence of two small rivers and therefore the primacy of this intersection becomes exceedingly important in the location and orientation of the complex. The main house is oriented toward the south light and faces one of the two rivers, while the guest house is oriented east and faces the other river. These two arms provide the basis for the complex to be organized around a central court. The third side of the court is made by staff quar-

ters and storage buildings and the fourth side gives access to the pool and orchard.

The building's surface is understood to have an interest in reseeing the local wood vernacular and what has become of it in the recent past in a somewhat more classicized way. The strong wooden base provides a visual link to the ground, while the remaining face of the building is seen as more ephemeral and frankly analogous to the surrounding landscape. The center section of the building is capped by a roof that not only gives importance to the center mass but also provides a sense of enclosure within the great hall below.



1 ENTRANCE GATE
 2 FORECOURT
 3 MAIN ENTRANCE
 4 DRAWING ROOM
 5 LIVING ROOM
 6 DINING ROOM
 7 KITCHEN
 8 LIBRARY/BAR
 9 SITTING ROOM
 10 BEDROOM
 11 GUEST HOUSE
 12 GUEST LIVING ROOM
 13 GUEST DINING ROOM
 14 GUEST KITCHEN
 15 GUEST RECEPTION
 16 GUEST SITTING ROOM
 17 SERVANTS' QUARTERS
 18 STORAGE
 19 SERVICE COURT
 20 GARAGE
 21 ORCHARD
 22 POOL HOUSE
 23 POOL
 24 GABBO
 25 OPEN TO BELOW

NORTH
 0 10 F
 0 4M

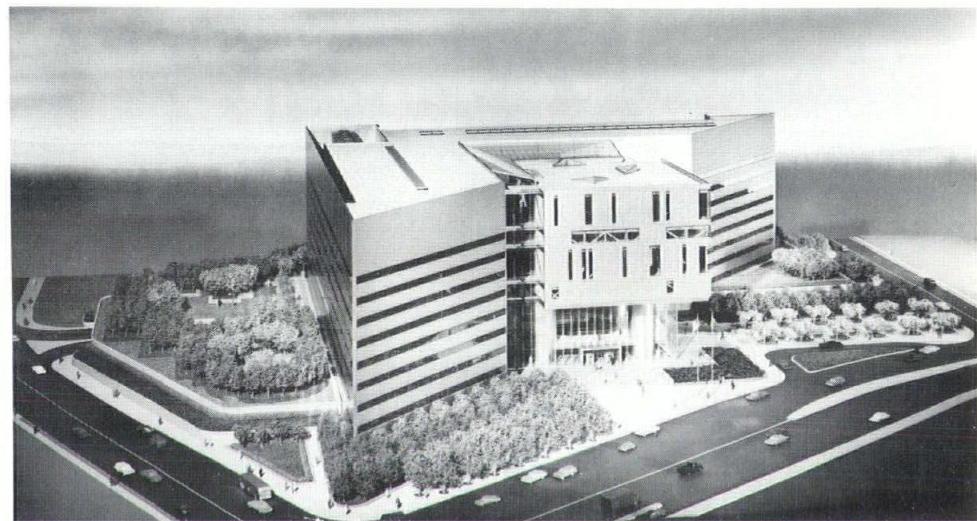
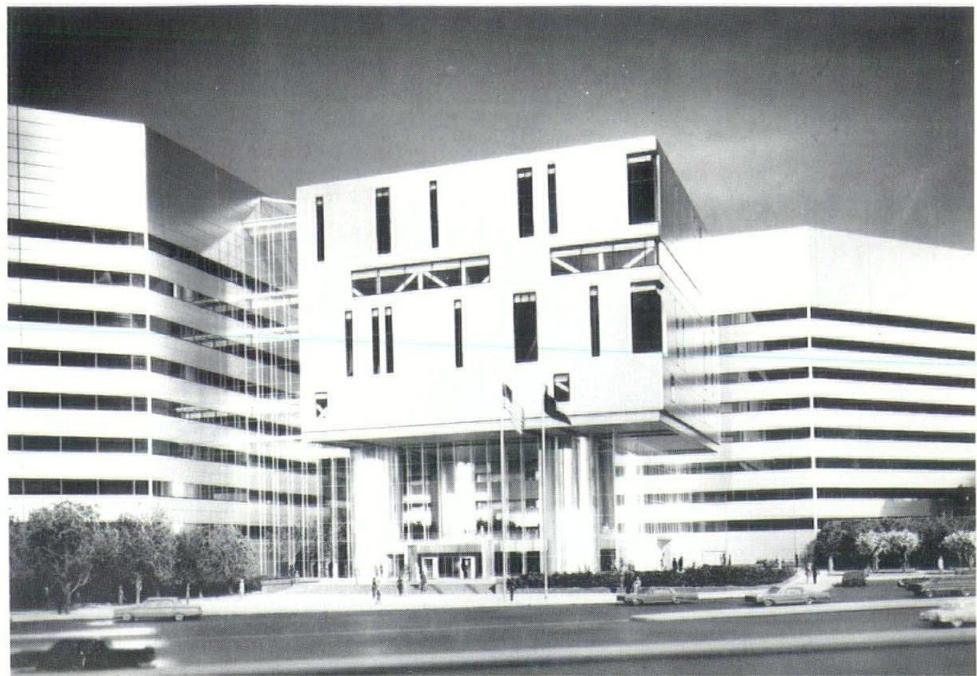
honorable mention

New Jersey Justice Complex Trenton, N.J.

Architects:
Grad/Hillier
Joint Venture—
The Grad Partnership
Newark, N.J.
The Hillier Group
Princeton, N.J.

Owner:
State of New Jersey
Division of Building
and Construction,
Mercer County
Improvement Authority
Trenton, N.J.

Photographer:
Louis Checkman
Jersey City, N.J.



Jury Comments:

"...a large major project in the State...the sculptural quality of the building captured our attention."

The Justice Complex will house the Judiciary, the Department of Law and Public Safety, and the Department of the Public Advocate of the State of New Jersey. Together, these functions, similar in nature though often in mutual opposition, require about 800,000 square feet of office and public space and 200,000 square feet for indoor parking.

The Capitol Complex, in which the Justice Complex will be located, is a long narrow area between the river and the edge of Trenton's central business district. It is ordered by two axial streets which cross at an acute angle. The northern street is dominated by the State House, and the southern street has been developed as a pedestrian corridor to the historic Trent House. The Justice Complex will occupy the site opposite the Trent House across the axis. Dominating a corner of the southern Capitol Complex, the new building has been designed as two ad-

jacent sides of a square which opens to the approach axis from the other state buildings.

The forum concept has been used in the Justice Complex as a basic architectural form giver. Symbolic of the administration of justice since the ancient Greeks, the forum embraced by columns represents in the Justice Complex, the Tax Court, the Appellate Court, the Conference Center, and at the highest level the Supreme Court itself. The courtrooms themselves are visible as an octagonal glass prisms beginning at the fourth story above the public forum and rising through six more stories. It hangs between twin trusses, 27 feet tall and covered in aluminum, which span the 75-foot distance between the four aluminum sheathed columns. Daylight is admitted to the courtrooms on four sides through triangular light wells. Inside the Supreme Courtroom, the circle formed by the bench and the audience focuses on the podium at the geometric center of the building.

honorable mention

Trenton State Prison

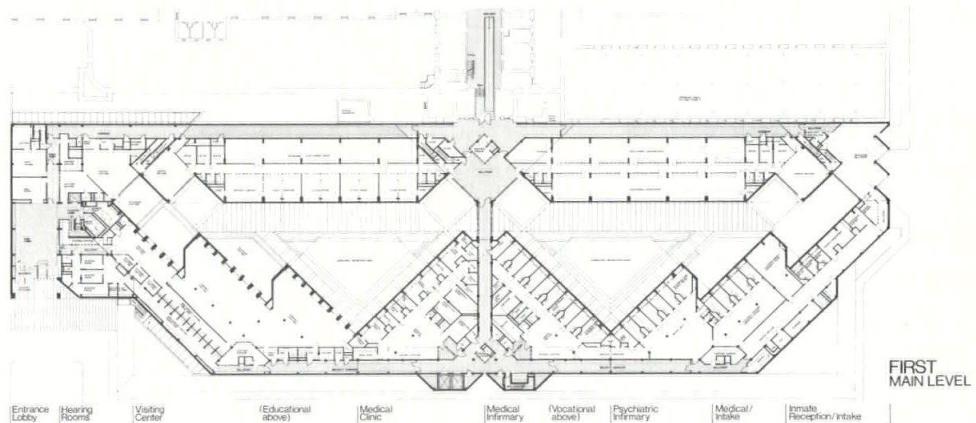
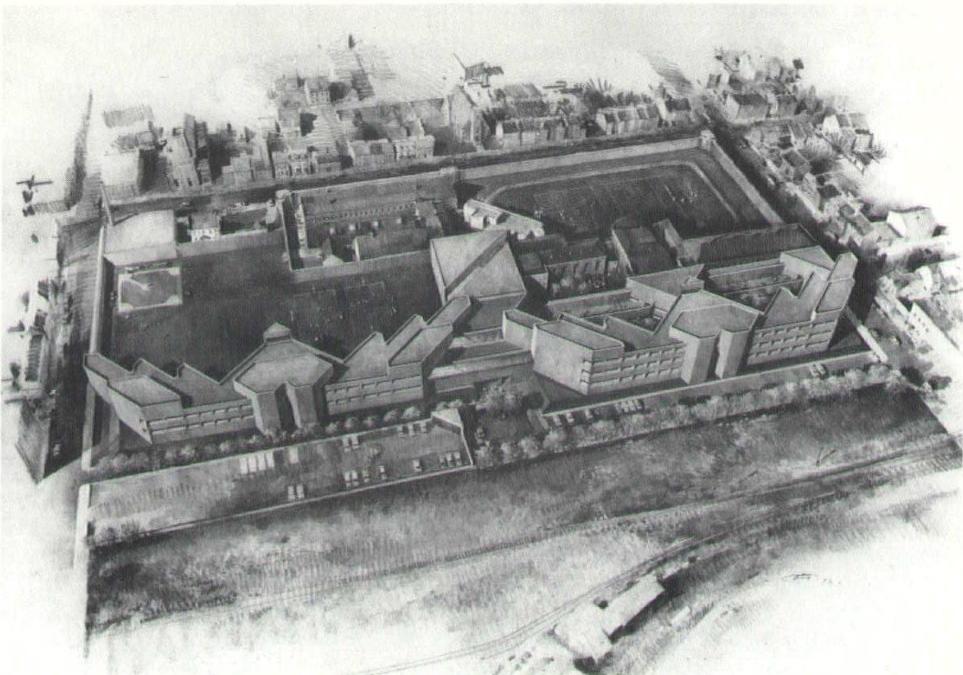
Trenton, N.J.

Architects:

Gruzen & Partners/
The Grad Partnership
Newark, N.J.

Owner:

State of New Jersey,
Division of Building
and Construction
Trenton, N.J.



Jury Comments:

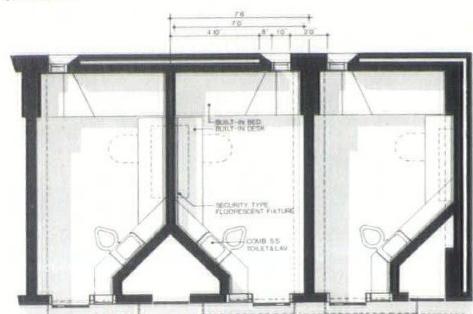
"...the Architects made a considerable effort to create a face toward the town which does not say prison...a considerable sensitivity in the height of the buildings, the scale of windows and development of windows..."

Trenton State Prison, Phase 1 construction, is designed to house 450 maximum security inmates in 9 separate clusters containing a maximum of 48 cells each. The detailed program had been developed resulting in a requirement of 299,000 square feet for the new facility. Some of the facilities are: Administrative spaces, and Infirmary, Visiting facilities, Intake/Classification areas and Educational, Vocational and Recreational spaces.

The new facility design is an example of a balance between two major functions: security and a new environment. In total, the overall massing reflects the desire to orient the inmate rooms toward a controlled, landscaped courtyard and away from existing neighborhood residential areas.

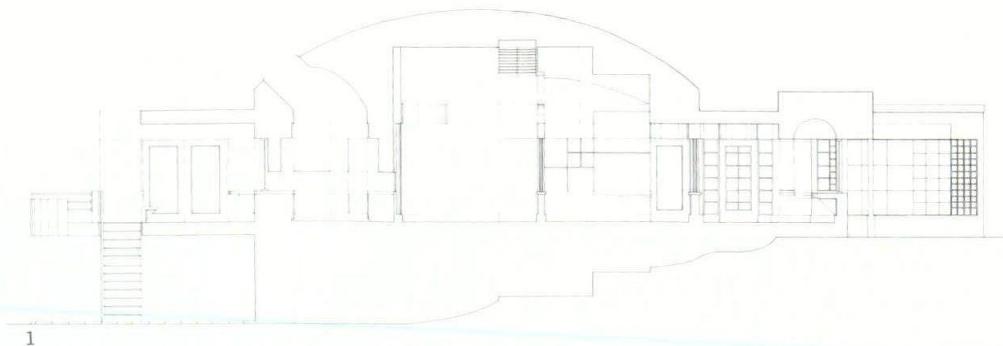
The circulation within is linear and direct. Inmates flow from housing units to various recreational and educational activities without confrontation with visitors and administrative staff. Control stations are in key positions to observe all activities.

The new housing concept incorporates individual inmate rooms equipped with stainless steel plumbing fixtures, build-in beds, desks and adequate amount of light from fixed glazing in the exterior wall. The rooms are grouped around a day space at each housing level and a large activity/dining space at a lower level. The resulting environment is one that is open with a variety of areas for smaller group encounters more reminiscent of a college dormitory than a prison.



honorable mention

**Feasibility Study —
Cottage Prototypes
Trenton State
Psychiatric
Hospitals**

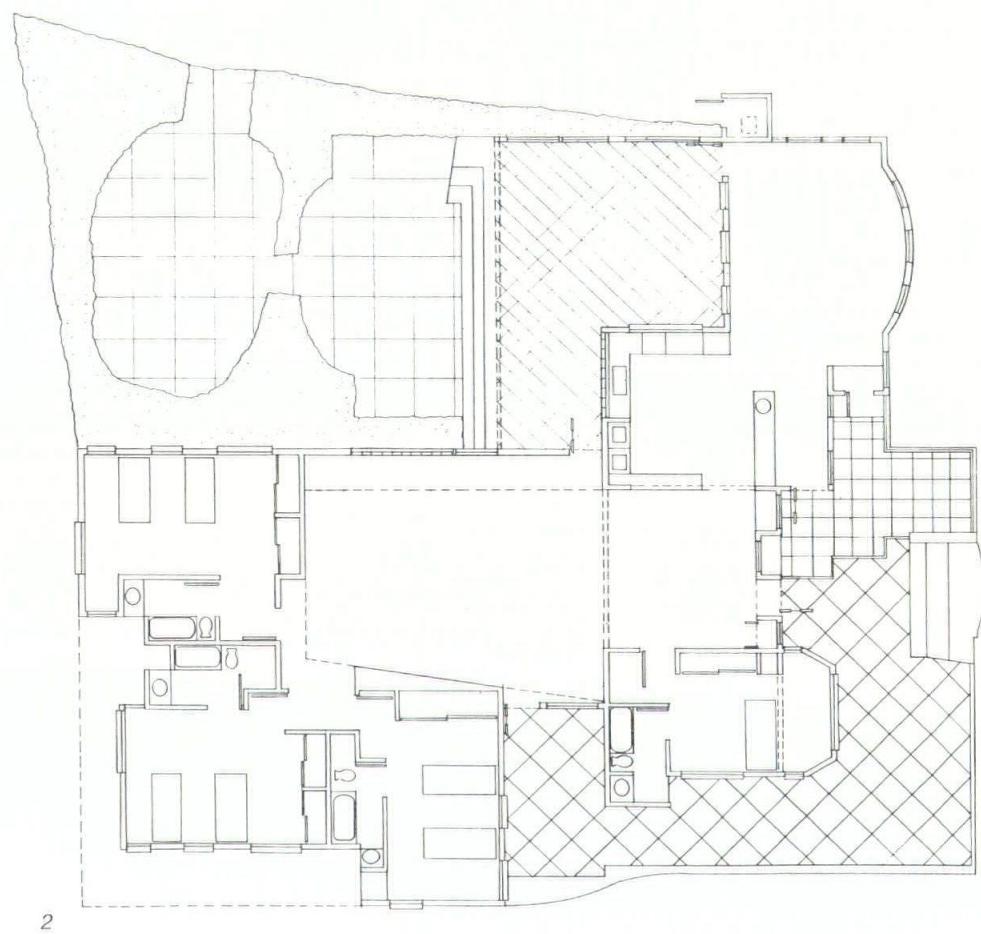


Architect:

Peter Waldman, AIA
Princeton, N.J.

Owner:

State of New Jersey
Division of Building
and Construction
Trenton, N.J.



Jury Comments:

"The Architect has shown sensitivity for the need to create house types which could be put together in a variety of ways which then create a significant number of different external spaces."

We offer both a treatment program and a physical plan. The plan is of a very particular kind of house, a house made articulate to stimulate, not simulate, "normal" home functions. The building's form is an attempt to establish an ambience of a home and not to imitate just any house.

Whoever designs the units should site them in their final configurations. Only then will the potential richness of house-to-house interaction, neighborliness and community be realized. A primal house has been projected. Translated deliberately into the vernacular trappings of our times, it attempts for all people, whether rich or poor, well or infirm, the dignity of an individual sense of place, the opportunity for group

participation, and above all, a sense of self-worth through participation in all of life's activities. The house has many porches, porticos, and thresholds. It is a metaphor for passage, it is a vehicle for transition from the closed institution into an open community.

1. Section through kitchen, living and entry areas.

2. Floor plan of one of two models of Prototypical Housing for the mentally ill showing back patio, common spaces, double bedrooms and staff overnight room.

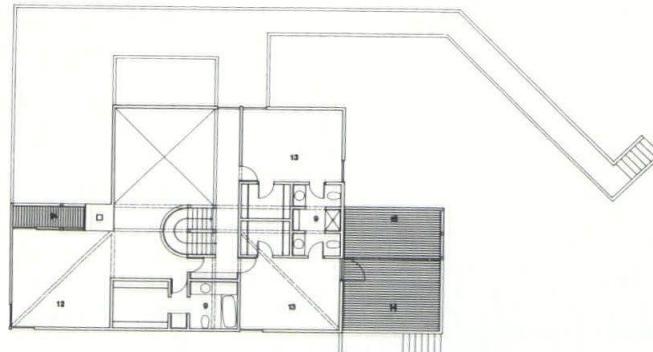
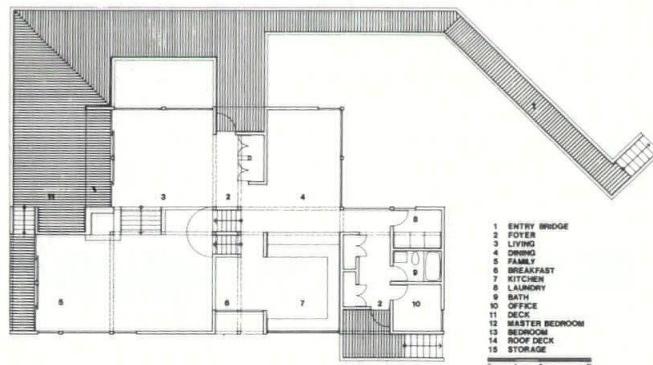
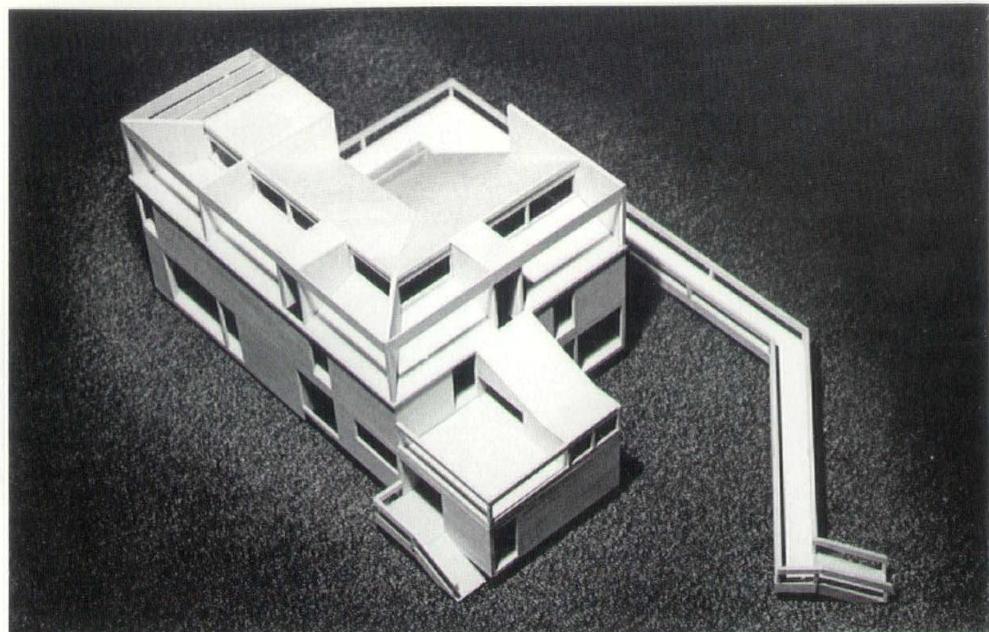
honorable mention

Lombardo Residence Buena, N.J.

Architect:
David G. Manders, AIA
Vineland, N.J.

Owner:
Mr. & Mrs. James Lombardo
Buena, N.J.

Photographer:
Craig Terry
Vineland, N.J.



Jury Comments:

"...a wonderful sculptural quality... the many forms and roof shapes create interesting places inside."

This project is a year-round residence for a family of four in a rural southern New Jersey community. The site is completely wooded with mature oak and pine, and relatively flat except for a small grade change at its center. Clearing of the site was minimized by providing an entry bridge to link vehicular parking and the main entry. By raising the house four feet above grade, a feeling of suspension within the setting is accomplished with the natural foliage extending around and under the structure.

The post and beam construction allows for the open spaces and makes the structure readable from the interior. This framework

is the counterpoint to the complex composition of the roof and wall surfaces.

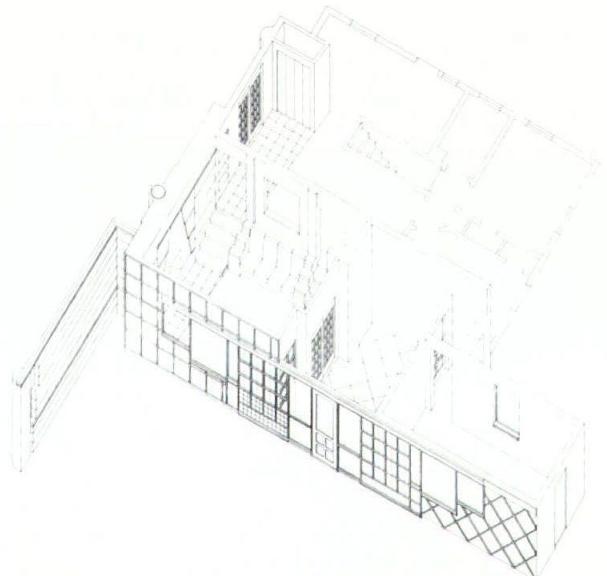
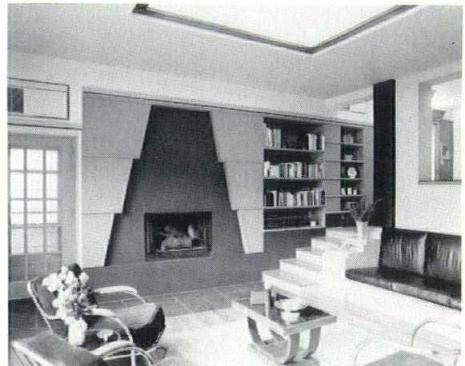
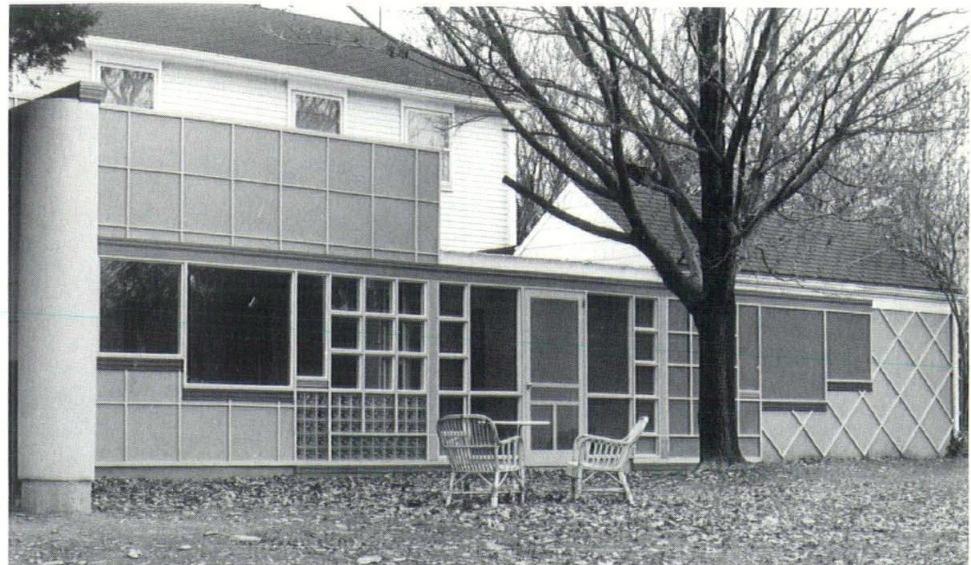
The house on two levels is a singular flowing space around the intersection of the 4-foot structural bay in which the stair generates. The first floor consists of a kitchen, living, family and dining area with a deck wrapping two sides of the house. The second floor contains a master bedroom suite and bedrooms with an adjacent bathroom and roof deck. All interior spaces are defined by the structural grid with walls corresponding to column lines and open spaces distinguished by their surface treatments.

honorable mention

Schulman House
Princeton, N.J.

Architect:
Michael Graves, AIA
Princeton, N.J.

Owner:
Mr. & Mrs. Melvin Schulman
Princeton, N.J.



Jury Comments:

"There is a careful attention paid to the organization of the plan and the subtle movement of the interior spaces."

In this project, a new living room and garden wall have been added to a two-story suburban house. The three elements of the composition are discrete in plan but are linked serially in the street elevation by their progressively decreasing size and the repetition of similar formal elements. As each segment steps forward in plan, the dimensions of the lapped siding increase in the elevation, thereby setting up a false per-

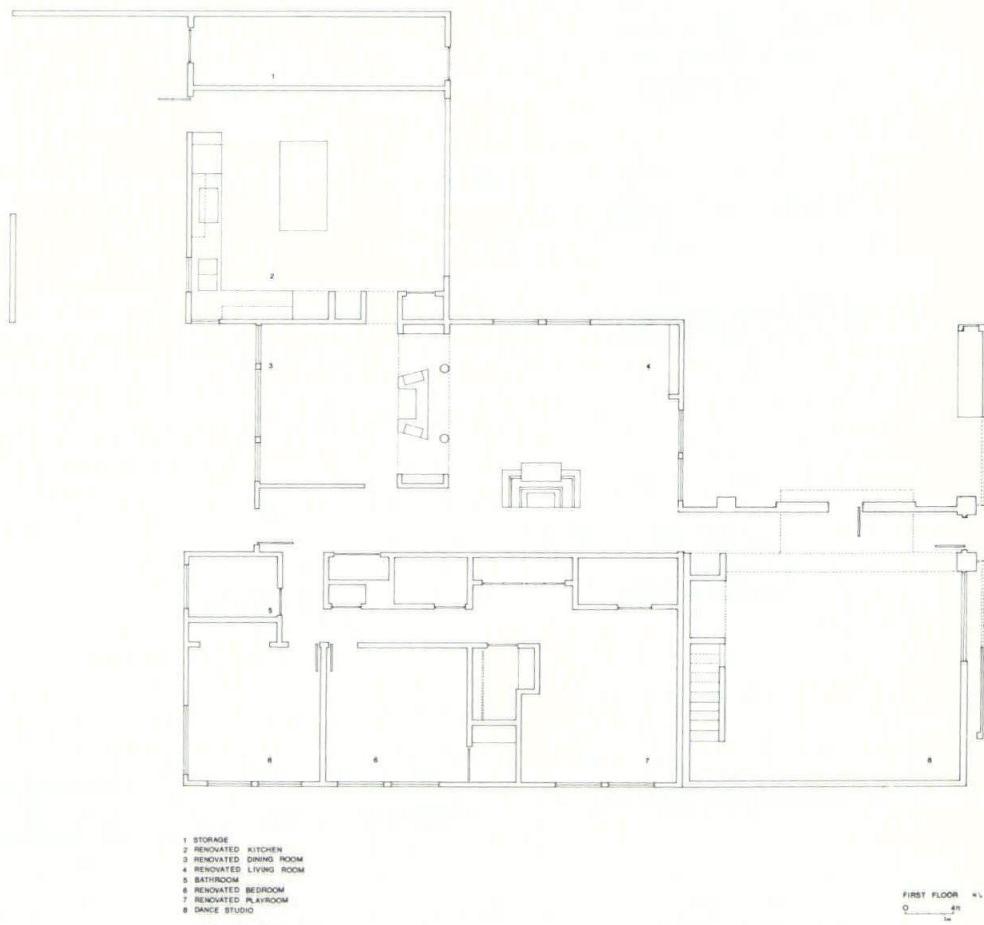
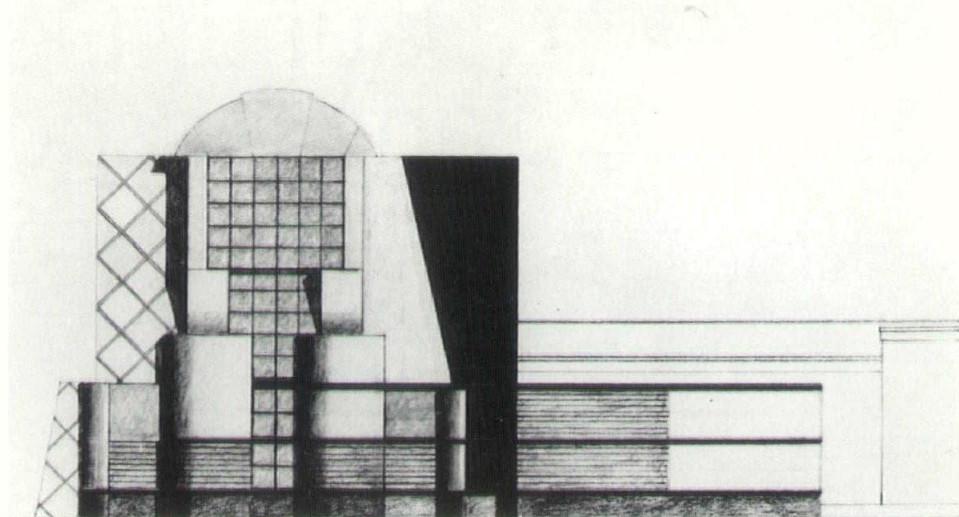
spective which accentuates the new entry in the street facade. On the garden side, a new center is made by a screened porch which connects the living room addition with a former garage, now used for storage. The center is reinforced by the symmetrical relationship of the fenestration on the living room wall and the gridded frame applied to the garage wall.

honorable mention

Abrahams Studio
Princeton, N.J.

Architect:
Michael Graves, AIA
Princeton, N.J.

Owner:
Mr. & Mrs. Elihu Abrahams
Princeton, N.J.



Jury Comments:

"...changed the access of the approach to the existing house and created a kind of richness of pattern."

A private dance studio, new master bedroom and study are to be added to an existing four-bedroom suburban house built in the 1950's. The existing building, with its butterfly roof and cedar siding, is drawn into the composition; articulation of the siding provides a plinth-like base for the new pavilion. The upper portion of the addition, housing the master bedroom and the study, is treated as a light, garden-like structure, similar to a gazebo. The outsized window of

the study identifies the central aspect of the house both for the interior rooms and for the garden beyond.

office profile

Paul J. DeMassi AIA and Associates, PA Architects and Planners



Paul J. DeMassi, AIA, is a graduate of Pratt Institute and along with a National Council of Architectural Registration Board certificate holds Architectural Registration in New Jersey and New York and is a licensed Professional Planner in New Jersey. He is a member of the American Institute of Architects, the New Jersey Society of Architects, where he serves on the Executive Committee as a Vice President, and the Newark/Suburban Chapter of NJSA.

Associates

Salvatore J. Melillo, AIA, attended Pratt Institute and holds Architectural Registration in New Jersey. He is also a member of the American Institute of Architects, New Jersey Society of Architects, and the Newark/Suburban Chapter of NJSA.

Peter E. Pagani is a graduate of the University of Virginia and is an Associate Member of the American Institute of Architects, the New Jersey Society of Architects, and the Architects League of NJSA.

Firm

Although the Firm does not specialize in a particular building type, it is oriented to public work, with an emphasis on Municipal Projects.

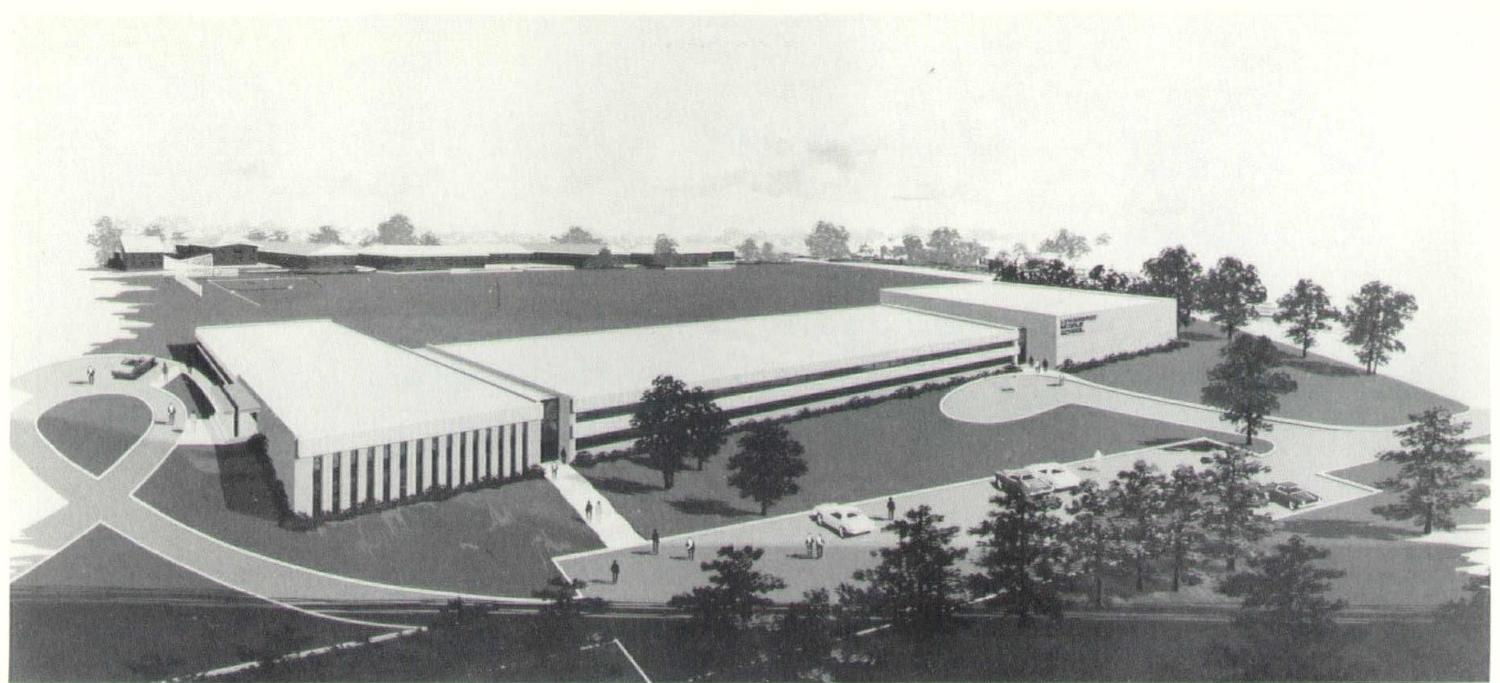
The Firm's objectives are to provide the client with a cost controlled structure that functions in an acceptable and aesthetic environment. In order to achieve this goal, a good deal of emphasis is placed upon complete and thorough contract documents along with intensive field inspections. The continued continuity of the Firm's documents is greatly attributed to a close and long lasting relationship with its Structural, Mechanical and Electrical and Specification Consultants.

In addition, the Firm subscribes to a very active and "close knit" program of client relations. This effort has provided the Firm with an insight to the clients needs at a very early stage and have proven to be invaluable in establishing successful building programs. Each of the Firm's Project Architects bears the responsibility of carrying these objectives through to the completion of his project.

In keeping with the spirit of the Firm's commitment of diversification, the Firm has embarked upon a program pursuing "Design-Built" projects. The first of these new projects was a one million dollar, two-story Medical-Dental Office Building. The Firm has also designed and built its own Office Building and Apartment Buildings.

Current projects under construction include several Board of Education Projects, a Municipal Community Center, a 50,000 sq. ft. Office and Shop Facility for Sun Chemical Corporation — Rutherford Machinery Division and a new office and Plant Facility for Hercules Heat Treating Corporation in Brooklyn, New York, along with several Apartment Buildings, one of which being a recycled factory building.

Projects in the Design Stage include a Restaurant, a Volunteer Emergency Squad Headquarters, a New Middle School for 800 students and several Joint Venture Projects.



1

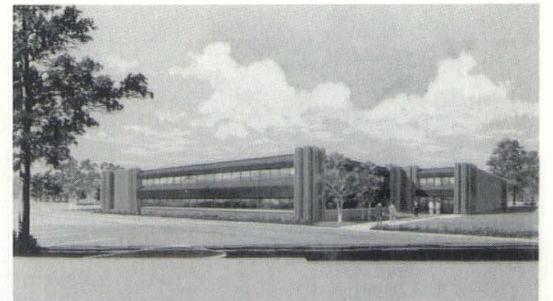
1. Lyndhurst Middle School
2. Salerno Pontiac Agency, Randolph
3. No. Arlington Free Public Library
4. Design Build Medical Dental Building, Warren
5. Sun Chemical Corp., East Rutherford



2



3



4



5



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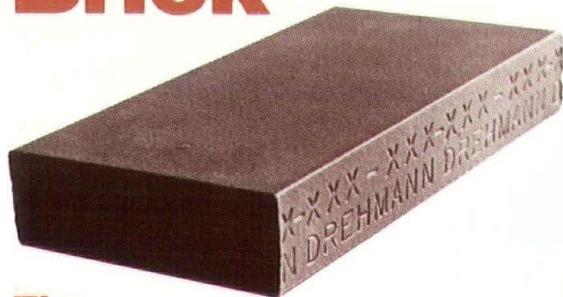
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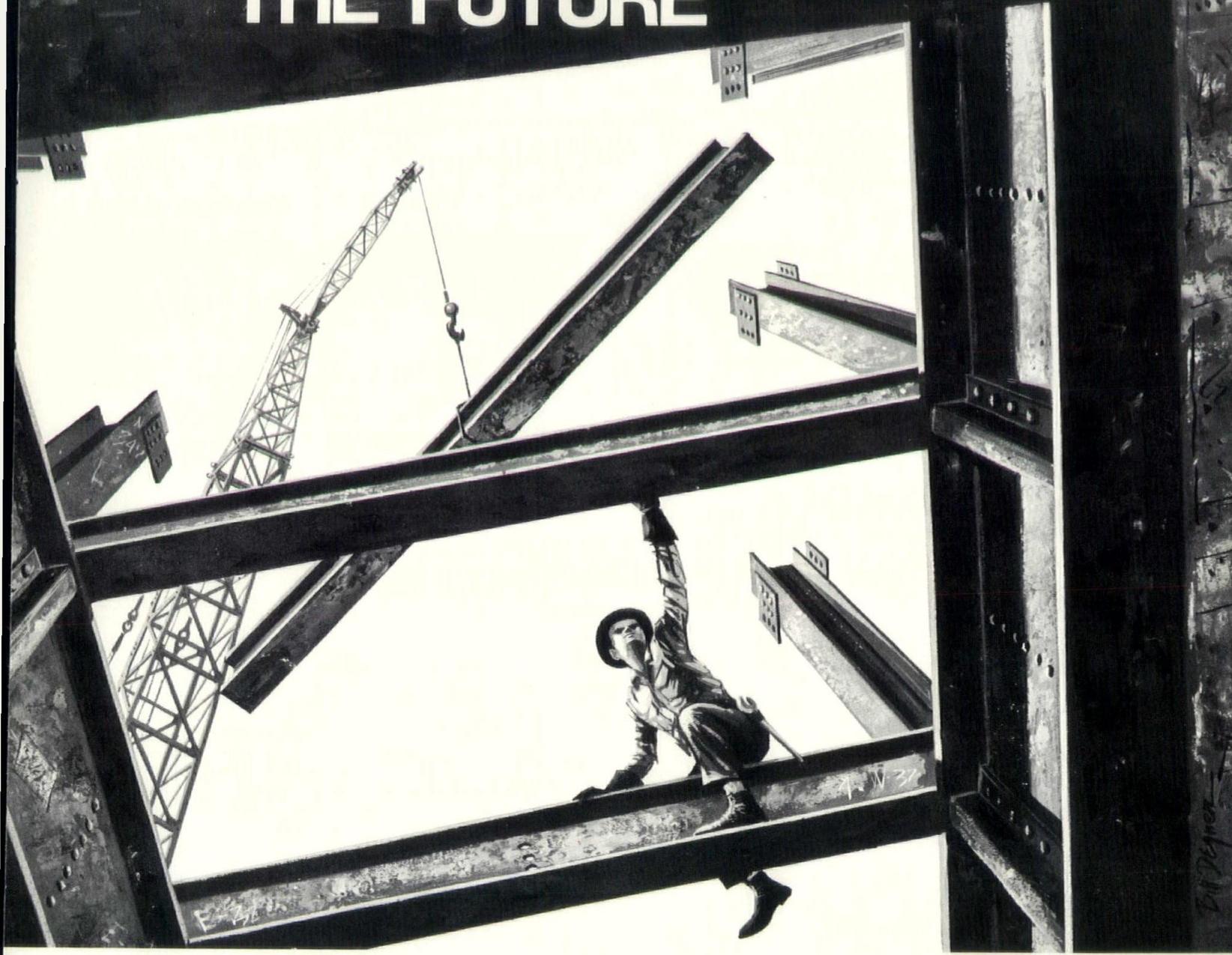
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